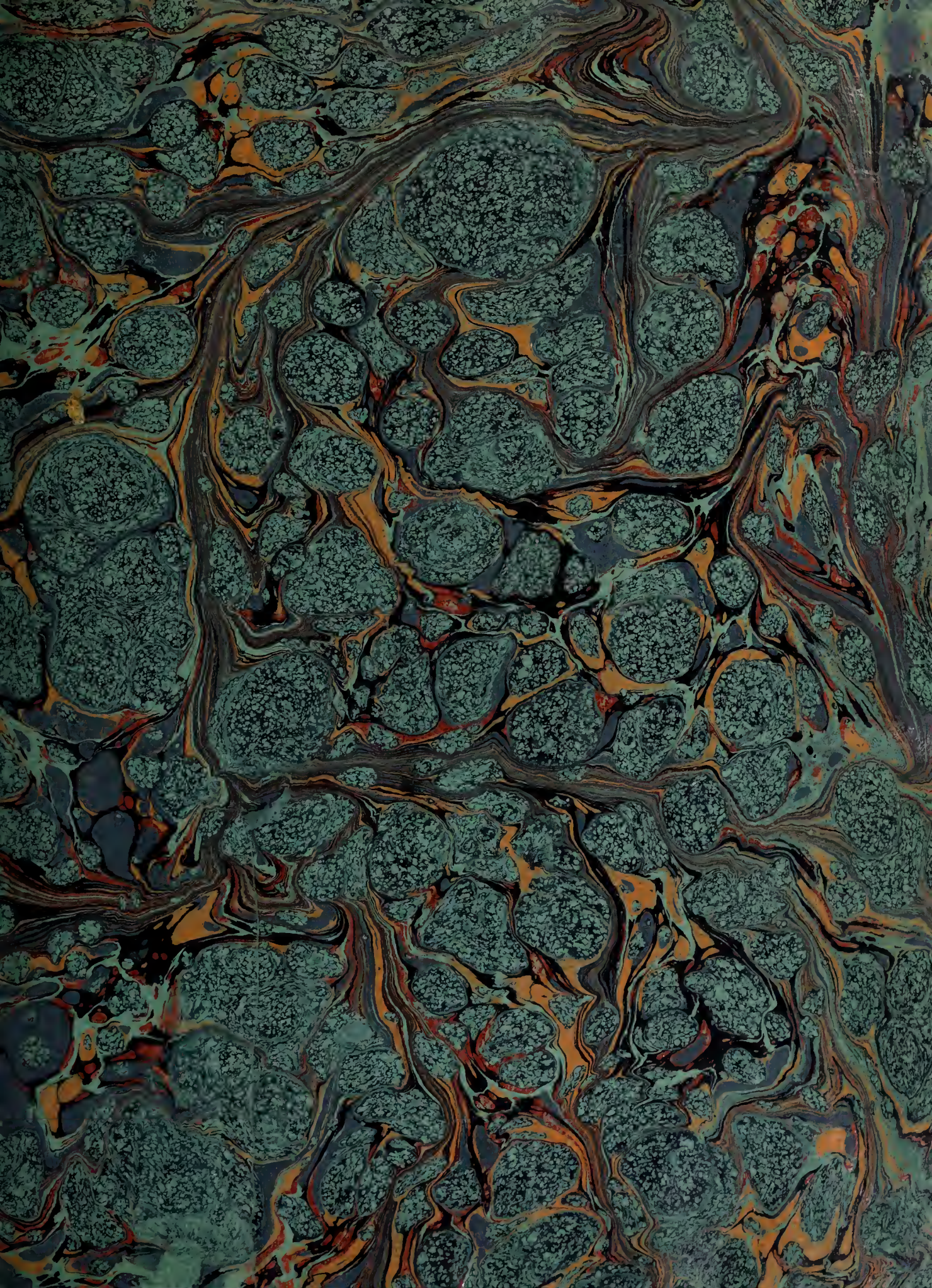
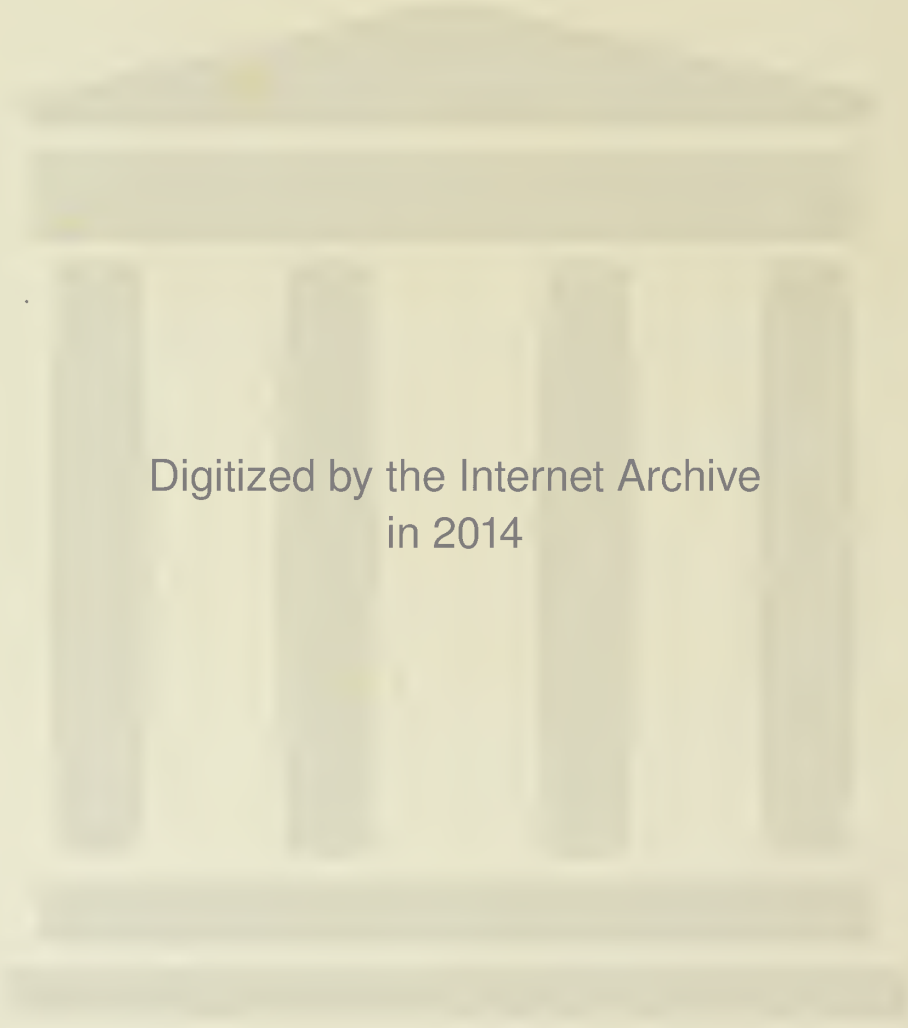


E. Sutton



Digitized by the Internet Archive
in 2014

https://archive.org/details/worksofsirjoshua02reyn_0

THE

WORKS

OF

SIR JOSHUA REYNOLDS, KNT.

Llate PRESIDENT OF THE ROYAL ACADEMY:

CONTAINING

HIS DISCOURSES, IDLERS,

A JOURNEY TO FLANDERS AND HOLLAND, (NOW FIRST PUBLISHED,)

AND HIS COMMENTARY ON DU FRESNOY'S ART OF PAINTING;

PRINTED FROM HIS REVISED COPIES,

(WITH HIS LAST CORRECTIONS AND ADDITIONS,)

IN TWO VOLUMES.

TO WHICH IS PREFIXED

AN ACCOUNT OF THE LIFE AND WRITINGS OF THE AUTHOR,

By EDMOND MALONE, Esq.

ONE OF HIS EXECUTORS.

—QUASI NON EA PRÆCIPIAM ALIIS, QUÆ MIHI IPSI DESUNT. CICERO.

VOLUME THE SECOND.

LONDON:

PRINTED FOR T. CADELL, JUN. AND W. DAVIES, IN THE STRAND.

M DCC XCVII.

CONTENTS

OF THE SECOND VOLUME.

A Journey to Flanders and Holland. . . . . . Page 1.
The Art of Painting, by C. A. Du Fresnoy, *translated into English Verse by the Rev.* William Mason. . . . . p. 125.
Annotations on Du Fresnoy's *Poem*. . . . . p. 211.
Du Fresnoy's *Sentiments on the principal Painters of the two last Ages*. . . . . p. 285.
Parallel between Poetry and Painting. . . . . p. 299.
Chronological List of Painters, with short characters, and an account of their respective births and deaths. . . . . p. 349.
Alphabetical List of Painters, referring to the former. . p. 374.
General Index.

ERRATA.

VOL. II.

Page 11. l. 12. (and elsewhere) for *Boswert*, r. *Bolswert*.
. . . 13. l. 7. for *Coxcie*, r. *Coxcis*.
. . . 29. l. 2. for *Vos*, r. *de Vos*.
. . . 45. l. 10. for *St. Franc*, r. *de' Frari*.
. . . 70. l. 14. (and elsewhere) for *Ferburg*, r. *Terburgh*.
. . . 72. l. 3. (and elsewhere) for *Jean*, r. *Jan*.
. . . ibid. l. 3 from bottom, for *Van Fulden*, r. *Van Tulden*.
. . . 74. l. 8. for *Heysum*, r. *Huysum*.
. . . 84. l. 15. for *Berkhide*, r. *Berkheyde*.
. . . 86. l. *ult.* for *Rysdale*, r. *Ruysdaal*.
. . . 118. l. 13. for *Heysens*, r. *Huysum*.
. . . *Ibid.* for *Van Bulen*, r. *Van Balen*.
. . . 233. l. 9. dele *St.* and for *Frare*, r. *Frari*.
. . . 352. l. 13. for *Gentle*, r. *Gentile*.
. . . 345. *note*, for 1717, r. 1716.

A

JOURNEY

TO

FLANDERS AND HOLLAND,

IN THE YEAR MDCCLXXXI*.

AT Ostend, where we landed, July 27, 1781, there are no pictures, and even Bruges affords but a scanty entertainment to a Painter; however, there are a few, which, though not of the first rank, may be worth the attention of a traveller who has time to spare.

BRUGES.

In the Cathedral. — The high altar; the Adoration of the Magi, by Segers. This picture is justly considered as one of the best of that painter's works. BRUGES SEGERS.

* Our author, accompanied by Philip Metcalfe, Esq. left London on Tuesday, July 24, 1781, went to Margate, and embarked there for Ostend; proceeded from thence to Ghent, Brussels, Antwerp, Dort, the Hague, Leyden, Amsterdam, Dusseldorp, Aix-la-chapelle, Liege; returned to Brussels again; from thence to Ostend; landed at Margate, and arrived in London on Sunday, Sept. 16.

BRUGES. The part which first obtrudes itself on your attention is one of the kings, who is placed in the front: this figure, notwithstanding its great fame and its acknowledged excellence in many respects, has one great defect; it appears to have nothing to do with the rest of the composition, and has too much the air of a whole-length portrait. What gives it so much this appearance is, the eyes looking out of the picture; that is, he is looking at the person who looks at the picture. This always has a bad effect, and ought never to be practised in a grave historical composition, however successfully it may be admitted in ludicrous subjects, where no business of any kind, that requires eagerness of attention, is going forward.

OTTOVENIUS. THE second altar on the right from the door is the Nativity, by Ottovenius. Many parts of this picture bring to mind the manner of Rubens, particularly the colouring of the arm of one of the shepherds; but in comparison of Rubens it is but a lame performance, and would not be worth mentioning here, but from its being the work of a man who had the honour to be the master of Rubens.

OTTOVENIUS published two books of Emblems, explained by prints of children: it was from him Rubens imbibed that predilection in favour of emblematical repre-

sentation which has afforded so much subject for criticism; particularly his introducing them in the Luxemburgh gallery. BRUGES.

IN the Sacristy is a picture, painted by Jean Van Eyck, of the Virgin and Child, with St. George, and other Saints; one of those figures which is dressed in white, and which undoubtedly was taken from the life according to the custom of the painters of those times, has great character of nature, and is very minutely finished, though the painter was sixty-six years old when it was done; for the date on it is 1436. This picture claims perhaps more attention from its being painted by a man who has been said to be the first inventer of the art of painting in oil, than from any intrinsick merit in the work itself. However, his claim to this invention, which was first attributed to him by Vasari, and from his authority propagated in the world, has been justly disputed by the learned antiquarian Mr. Raspe, who has proved beyond all contradiction, that this art was invented and practised many ages before Van Eyck was born. JEAN VAN EYCK.

THE art is here in its infancy; but still having the appearance of a faithful representation of individual nature it does not fail to please. To a certain degree the painter has accomplished his purpose, which is more than can be said of two heads by Rubens of St. Peter and St. Paul, in the same sacristy, which are neither a good representation of

Bruges. individual or general nature: however, each of theſe heads is inshrined in a rich tabernacle of silver, locked up, and shewn only on high feſtivals. The great reputation which Rubens has so justly acquired, is here extended to pictures slightly painted, and which perhaps he himself would be ashamed to acknowledge as his; they appear to have nothing to recommend them, but a tint of colour and lightneſs of pencil; a merit which indeed Rubens ſeldom wanted: they are inſipid, without grace, dignity, or character of any kind.

Church of Notre Dame.

Michael THE Virgin and Chriſt (Bambino) in marble, said to be of Michael Angelo. It has certainly the air of his school, and is a work of considerable merit; it was a prize taken by a Dutch Corsair going from Civita Vecchia to Genoa.

Ghent.—The Cathedral.

Ghent. Rubens. IN this great Church is the St. Bavon of Rubens. This picture was formerly the ornament of the high altar of this cathedral, but was displaced to make room for an ordinary piece of sculpture. When Rubens was thus degraded, one may conclude his fame was then not eſtabliſhed: he had not been dead long enough to be canonized, as he may be said to be at present. It is now placed in a chapel behind the great altar. The ſaint is represented in

the upper part of the picture, in armour, kneeling, received by a prieſt at the door of a church; below is a man who may be ſupposed to be his steward, giving money to the poor. Two women are ſtanding by, dressed in the faſhion of the times when Rubens lived; one of them appears to be pulling off a chain which falls from her neck, as if ſhe intended to follow the example before her. This picture for composition, colouring, richness of effect, and all those qualities in which Rubens more particularly excelled, claims a rank amongſt his greateſt and beſt works. It is engraved by Pilsen. GHENT.

In a chapel is a work of the brothers Hubert and Jean Van Eyck, representing the Adoration of the Lamb, a ſtory from the Apocalypse: it contains a great number of figures in a hard manner, but there is great character of truth and nature in the heads; and the landskip is well coloured. HUBERT and JEAN VAN EYCK

In the third Chapel on the right, is a picture of St. Sebastian by Gerard Honthorst (1663). This picture is mentioned, not for any great excellence that it poſſesses, but from its being much talked of here: people fancy they see great expression of tenderness in the woman who is drawing the arrows from the Saint's body, but she appeared to me perfectly insipid, and totally without expression of any kind: the head of St Sebastian is hard and disagreeable; the body indeed is well drawn, and not ill coloured, GERARD HONTHORST.

GHENT. loured, and is the only part of the picture that deserves any commendation.

ST. MICHAEL'S CHURCH.

VANDYCK. IN this church is, or rather was, the famous crucifixion of Vandyck; for it is almost destroyed by cleaning. It is well known by the fine print of Bolswert, and it appears by what remains to have been one of his most capital works.

VANDYCK has here introduced a most beautiful horse in an attitude of the utmost grace and dignity. This is the same horse on which he drew Charles the Fifth, which is in the gallery at Florence; the head of the Emperor he copied from Titian.

ST. John's hand in this picture comes round the Virgin Mary's neck, and falls on the other ſhoulder. The firſt impreſſion of Bolswert's plate has this circumstance; but it was afterwards changed, being supposed to be too familiar an attitude.

SEGERS. CHRIST scourged by Segers; the arm finely drawn, and the body well coloured, but too large.

LANGEN JAN. St. Hubert, a well painted and well composed picture, by Langen Jan.

THE

THE RECOLLETS.

THE high altar; a profane allegorical picture by Rubens. RUBENS. Christ with Jupiter's thunder and lightening in his hand, denouncing vengeance on a wicked world, represented by a globe lying on the ground with the serpent twined round it: this globe St. Francis appears to be covering and defending with his mantle. The Virgin is holding Chriſt's hand, and ſhewing her breasts; implying, as I suppose, the right she has to intercede and have an interest with him whom she suckled. The Christ which is ill drawn, in an attitude affectedly contrasted, is the most ungracious figure that can be imagined: the best part of the picture is the head of St. Francis.

MARY MAGDALEN expiring, supported by ill drawn RUBENS. angels, by Rubens; the saint herſelf old and disagreeable.

ST. Francis receiving the Stimate, likewise by Rubens;— RUBENS. a figure without dignity, and more like a beggar: though his dress is mean, he ought surely to be represented with the dignity and simplicity of a Saint. Upon the whole Rubens would appear to no great advantage at Ghent, if it was not for the picture of St Bavon.

ST.

GHENT.

ST. NICHOLAS CHURCH.

N. ROOSE. THE great altar, representing some history of this saint, is painted by N. Roose, a painter of no great merit; but this is far superior to any other of his works, which are plentifully dispersed over Flanders. It is of a mellow colour, and has great force and brilliancy: it is illuminated by torch-light, but so well managed, as to have nothing if that disagreeable effect which Honthorſt, Segers, Scalken, and others, gave to their pictures, when they represented night-pieces.

ROMBOUTS ST. Joseph advertised by an Angel, by Rombouts. The angel is an upright figure, and treads the air with great grace; his countenance is likewiſe beautiful, as is also that of the Virgin.

ALOST ST. MARTIN.

RUBENS. ST. Rock interceding with Chriſt for the diseased of the plague, by Rubens. The composition is upon the same plan as that of St. Bavon at Ghent. The picture is divided into two parts; the Saint and Christ are represented in the upper part, and the effects of the plague in the lower part of the picture—In this piece the grey is rather too predominant, and the figures have not that union with their ground which is generally so admirable in the works of Rubens. I suspect it has been in some picture-cleaner's hands, whom I have

I have often known to darken every part of the ground about the figure, in order to make the flesh look brighter and clearer; by which the general effect is destroyed. There is a print from this picture, by P. Pontius. GHENT.

BRUSSELLS. ST. GUDULE.

CHRIST'S charge to Peter with two of the Apostles. The characters heavy, without grace or dignity; the handling on a close examination appears tame even to the suspicion of its being a copy: the colouring is remarkably fresh. The name of Rubens would not stand high in the world, if he had never produced other pictures than such as this. On the same pillar is a Pieta of B. Van Orley, with six portraits of the family who presented this picture to the church. The old man who appears to be the father, has great nature, but hard, as the whole picture is in a dry gothick style. BRUSSELS. RUBENS. B. VAN ORLEY.

UNSHOD CARMALITES.

THE high altar; the Assumption, by Rubens. The principal figure, the Virgin, is the worst in the composition, both in regard to the character of the countenance, the drawing of the figure, and even its colour; for she is dressed not in what is the fixed dress of the Virgin, blue and red, but entirely in a colour betweeen blue and grey, heightened with white; and this, coming on a white Glory, gives a dead- RUBENS.

Brussels. neſs to that part of the picture. The apoſtles and the two women are in Rubens's beſt manner; the angels are beautifully coloured, and unite with the sky in perfect harmony; the masses of light and ſhade are conducted with the greatest judgment, and excepting the upper part where the Virgin is, it is one of Rubens's rich pictures.

Copies of Rubens. Here are about the Church pretty good copies, making in all ten pictures, of that great work of Rubens, the Triumph of the Church. The originals were destroyed by fire when the Prince's palace was burnt in 1731.

Rubens. On the left ſide of the high altar, Christ and St Theresa with two angels; one supports her, and the other presents to her bosom a flaming arrow; neither are very angelical: the head of the saint is finely drawn and painted; the Christ is likewise well drawn for Rubens; but the effect is rather hard, proceeding from its being wrought up too highly: it is as smooth as enamel, which takes off that suppleness which appears in his other works: this is certainly not in his best manner, though it seems to have cost him the most trouble.

Rubens. In the sacristy is a fine portrait by Rubens.

Capuchins.

CAPUCHINS.

THE high altar by Rubens: Christ dead, lying on the lap of the Virgin; two angels holding the lance; near is a St. Francis and St. Elizabeth with a handkerchief to her eyes. This was probably one of Rubens's best pictures, but it appears to have suffered much from cleaning; the mezzotints of the flesh of Christ are quite blue, as is the linen: upon the whole it has the appearance of the coloured prints of Le Blond. The drapery of the Magdalen at the feet of Christ is execrable; the angels have been totally repainted. There are prints of this picture both by Pontius and Boswert. RUBENS.

ON the pillar on the right hand near the choir is St. Anthony of Padua, holding the Christ in his arms, by Vandyck; and on the left hand its companion, St. Francis: both those figures have great expression; but they are slightly painted, and certainly not intended for publick pictures. Prints of these by Krafft. VANDYCK.

ST. GERY.

THE entombing of Christ, by Koeberger, 1606: an admirable picture in the style of the Roman school. The character elegant, well drawn, and coloured; the blue drapery of the Virgin is the only defective part; it is ill KOEBERGER.

BRUSSELS

folded, and the colour does not harmonize with the rest: This picture is equal to the best of Domenichino. I was much surprized to find such excellence in a painter of whom I knew little more than seeing a print of his portrait among Vandyck's heads. I have since seen more of his works, but none equal to this; which I would place in the first rank of all the pictures at Brussels.

THE fascinating power of Rubens's pencil has prevented this picture from possessing such reputation as it undoubtedly deserves: simplicity is no match againſt the splendour of Rubens, at least at first sight; and few stay to consider longer. The best pictures of the Italian school, if they ornamented the churches of Antwerp, would be overpowered by the splendour of Rubens; they certainly ought not to be overpowered by it; but it resembles eloquence, which bears down every thing before it, and often triumphs over superior wisdom and learning.

BERNARD VAN ORLEY

IN the first Chapel on the right hand, is the birth of Christ, by Bernard Van Orley: it is a chapel belonging to this painter's family, in which they all lie buried. Under this picture is another, in which are portraits of himself and his family; nine figures on their knees, as praying; but these must have been painted by his descendants, who were likewise painters, the date on the picture being 1590; thirty years after Bernard's death. Both pictures

pictures are painted in the old dry manner; but there is great truth in the countenance of the portraits, and the nativity shews it came from a good school, that of Raffaelle; there is a simplicity and earnestness in one of the shepherds, which is admirable. BRUSSELS.

IN the second Chapel, a good picture of Christ mocked by the Jews, by M. Coxcie. M. COXCIE

Mr. DANOOT'S.

AMONG the priv ate cabinets at Brussels, that of Mr. Danoot, the Banker, claims particular attention. He has appropriated little more than one room of his houſe for pictures, and has therefore been very attentive in the choice of what he has admitted.

To mention only a few of the most striking:—Two sketches by Rubens; the Rape of the Sabines, and the women endeavouring to prevent the Roman and Sabine soldiers from joining battle: this last has more novelty, and is the most interesting of the two. The women are here placed between the two armies, some hanging on the soldiers' arms, others preſſing the horses backward, and others holding up their infants at arms' length, and showing them to the soldiers, to excite their compassion. The whole composition is full of animation, to which the air of the horses, thus pressed backwards, does not a little contribute. Both these sketches RUBENS.

are

BRUSSELS. are admirably composed, and in every respect excellent; few pictures of Rubens, even of his most finiſhed works, give a higher idea of his genius. All the parts are more determined than is usual in sketches. They are what I apprehend he put into the hands of his scholars, from which they advanced and carried on the great picture, which he afterwards retouched and finiſhed.

RUBENS. ANOTHER sketch of the same master; the finding of Romulus and Remus.

RUBENS. A Child in a Cradle, with three women, by Rubens; the scene a landskip, the figures somewhat less than life. This picture has not so much force as his works in general, and appears not to have received his last touches.

REMBRANDT. REMBRANDT's portrait, by himself, half length, when he was old, in a very unfiniſhed manner, but admirable for its colour and effect: his pallet and pencils and mahlstick are in his hand, if it may be so called; for it is so slightly touched that it can scarce be made out to be a hand.

LIONARDI DA VINCI. A Woman with a sprig of jessamy in her hand, by Lionardo da Vinci. There is beauty in the countenance, but it is in a hard manner.—A ſmall pictnre by young

YOUNG TENEIRS. Teniers, of Boors ſhooting at a but or target; in his best manner. His name and the date are on it, which I took down to mark the part of his life when he was in his zenith

of perfection: the date is 1645; he was then 35 years old, being born in 1610. BRUSSELS

ANOTHER picture of old David Teniers, which has a good landskip, but it has not the neat and elegant touch of young David; it seems to have proceeded from a more clumsy workman. OLD DAVID TENIERS.

PRINCE DE LIGNE'S.

THERE is nothing here worth attention except a whole-length portrait of John Count of Nassau, by Vandyck. The head of this picture is engraved in Vandyck's book of Portraits. The character and drawing are admirable; the face seems to have lost a little of its brilliancy: It is much in the manner of Lord Strafford's picture in the possession of the Duke of Grafton. VANDYCK.

A Picture of Minerva and Mercury, bridling or taming Pegassus. It appears to be a Vandyck, or a copy after him: as it hangs between two windows, I could not determine which was the case. VANDYCK, OR COPY.

A Pieta of Vandyck, in the manner of Rubens; the same as one at Dusseldorp, but not so good; and it is there disputed whether their picture is of Rubens or Vandyck. The Virgin's eyes are disagreeably red; the whole without beauty of any kind, except in regard to its colour. VANDYCK.

ABOUT

BRUSSELS. LUCA JORDANO. About half a dozen Luca Jordanos.

Mr. ORION's.

D. RICHART. A country town pillaged by soldiers, by D. Richart. It is painted in a colder manner than I expected from the sketch which I have in my possession in colours.

RUBENS. A sketch by Rubens, of three saints on their knees: likewise two admirable sketches of the two ends of the cieling of the Banqueting-house; the middle part was in Lord Orford's collection, which is now in Russia.

A painter drawing after a plaister-figure of a child; perfect in its kind.

JORDAENS. A Nativity, by Jordaens; a capricious composition in the manner of Tintoret.

Many excellent small pictures of Teniers, Van Uden, Asselin, Crabachi, and others.

REMBRANDT. He has two Rembrandts; The wrestling of Jacob and the Angel, and a portrait; but neither of them excellent.

My friend remarked, that Mr Orion was almost the only gentleman who shewed his own pictures, that did not pester us by prating about their merit. He certainly has

has pictures which well deserve to be praised, but he left that part to us. MECHLIN.

MECHLIN.—THE CATHEDRAL.

THE Last Supper by Rubens. The heads of the Apostles and style of drapery are in Rubens's best manner; but the picture is in bad condition, as it is mildewed: the Christ, the worst head. The principal figure is here, as is generally the case, the worst figure in the composition. Perhaps, this is unavoidable: it is here as in poetry; a perfect character makes but an insipid figure; the genius is cramped and confined, and cannot indulge itself in those liberties which give spirit to the character, and of course interest the spectator. It has been observed, that Milton has not succeeded in the speeches which he has given to God the Father, or to Christ, so well as in those which he has put in the mouths of the rebel angels.—Under the table is a dog gnawing a bone, a circumstance mean in itself, and certainly unworthy such a subject, however properly it might fill a corner of such a picture as the marriage at Cana, by Paul Veronese. Beside the impropriety, one does not see how the dog came by his bone, nothing of that kind being on the table; but the word SUPPER was excuse enough for Rubens, who was always glad of an opportunity of introducing animals into his pictures. RUBENS.

There is a print of this picture by Boswert.

MECHLIN. ON one side hangs a small picture of Christ washing the Disciples' feet, and on the other a picture of the same size,
RUBENS. of Christ entering Jeruſalem, likewise by Rubens; they are both well composed, and that appears to be their whole merit.

RUBENS. THERE is a circumstance belonging to the Altar-piece, which may be worth relating, as it shews Rubens's manner of proceeding in large works. The person who bespoke this picture, a citizen of Mechlin, desired, to avoid the danger of carriage, that it might be painted at Mechlin; to this the painter easily consented, as it was very near his country-seat at Steen. Rubens, having finished his sketch in colours, gave it as usual to one of his scholars, (Van Egmont,) and sent him to Mechlin to dead-colour from it the great picture. The gentleman, seeing this proceeding, complained that he bespoke a picture of the hand of the master not of the scholar, and stopped the pupil in his progreſs. However, Rubens satisfied him that this was always his method of proceeding, and that this piece would be as completely his work as if he had done the whole from the beginning. The Citizen was satisfied, and Rubens proceeded with the picture, which appears to me to have no indications of neglect in any part; on the contrary, I think it *has been* one of his best pictures, though those who know this circumstance pretend to see Van Egmont's inferior genius transpire through Rubens's touches.

RECOLLETS.

MECHLIN.

THE great altar, in the church of the Recollets, is Christ crucified between the two Thieves, by Vandyck. This, perhaps, is the most capital of all his works, in respect to the variety and extensiveness of the design, and the judicious disposition of the whole. In the efforts which the thieves make to disengage themselves from the cross, he has successfully encountered the difficulty of the art; and the expression of grief and resignation in the Virgin is admirable. This picture, upon the whole, may be considered as one of the first pictures in the world, and gives the highest idea of Vandyck's powers: it shews that he had truly a genius for history-painting, if it had not been taken off by portraits. The colouring of this picture is certainly not of the brightest kind, but it seems as well to correspond with the subject as if it had the freshness of Rubens. St. John is a mean character, the only weak part in the picture, unless we add another circumstance, though but a minute one; the hair of the Magdalen, at the feet of Christ, is too silky, and indeed looks more like silk drapery than hair.—There is a print of the head of this Magdalen, to which is added a skull.

VANDYCK.

THE altar on the right, by Vandyck; St. Bonavent, supported by an angel, whilst another is giving him the Sacrament. The Priest at the altar is without dignity; he is

VANDYCK.

MECHLIN. looking over his shoulder, as if he was only satisfying his curiosity to see what they were about: the Saint is likewise poorly imagined, and makes but a despicable figure in comparison of the manner in which the same kind of subject has been treated by Domenichino and Agostino Caracci, in their pictures of the communion of St. Jerome. The colouring is not brilliant; a reddish colour being too predominant in the flesh, particularly in the shadows. This, as I have before observed, is the case with many of Vandyck's pictures. A print by Franciscus Vanden Wyngaerde.

THE CHURCH OF ST. JOHN.

RUBENS. THE great Altar, the Adoration of the Magi, by Rubens; a large and rich composition; but there is a want of force in the Virgin and Child: they appear of a more shadowy substance than the rest of the picture, which has his usual solidity and richness. One of the Kings holds an incense-vase. This circumstance is mentioned to distinguish this picture from the many others which Rubens has painted of this subject. It is engraved by L. Vorstermans.

RUBENS. ON the inside of one of the doors is the Decollation of St. John the Baptist, on the other St. John the Evangelist in the cauldron of boiling oil. The figures, which are putting him into the cauldron, want energy, which is not a common defect of Rubens: The character of the head of the Saint is vulgar, which indeed in him, is not an uncommon

mon defect. The whole is of a mellow and rich colouring. MECHLIN.
On the outside of those doors is John baptizing Christ, and St. John the Evangelist in the Isle of Patmos, writing the Apocalypse: both of these are in his best manner: the Eagle of St. John is remarkably well painted; the baptism is much damaged. Under these are three pannels, on which are the Nativity, the Crucifix, and the Resurrection. Though they are all of Rubens, they have RUBENS.
very little merit, except an air of facility of hand. Of the Nativity there is a print by Vostermans, which appears as if engraved after a finished picture. Probably the drawing which the engraver made from the picture was corrected by Rubens: what seems to confirm this, is the print being dedicated by Rubens himself to his friend Petrus Venius: "Testem hanc exanimo," &c. Rubens was paid for these eight pictures eighteen hundred Florins of Brabant, about 180 pounds English, as appears by thereceipt preserved in the Sacristy; and the whole was begun and finished in eighteen days.

AUGUSTINS.

IN the church of the Augustins was the famous picture by Rubens, of the Virgin and Christ, St. Catharine, RUBENS.
St. Agnes, Christine Marguerite, and other female Saints; which was sold to Verhalst at Brussels, and bought at his sale by the Duke of Rutland, in whose possession it now is. A print of this picture by Jode.

ANTWERP.

ANTWERP.

ANTWERP.—THE CATHEDRAL.

ON entering the great door on the right, is the Last Judg-
B. VAN ORLEY. ment, said to be by B. Van Orley, but I suspect it to be by some of his descendants: it is much inferior to what we saw of him at Brussels. On the folding-doors are the seven acts of Mercy; it has no excellence of any kind, to make amends for its extreme hardness of manner.

KOBBER-GER. THE altar of the Archers; St. Sebastian, by Koeberger. There are good parts in this picture, but it is not equal to his Pieta at Brussels: the boy in half shadow, who holds a bow and arrows, and the priest who holds an image in his hand, the face seen by a reflected light, are the best parts of the picture. The body of the Saint is well coloured, and in a broad manner. Two women's heads are introduced very awkwardly in the bottom of the picture.

THE CHAPEL OF ST. MICHAEL.

F. FLORIS. THE fall of the Angels by F. Floris, 1554; which has some good parts, but without masses, and dry. On the thigh of one of the figures he has painted a fly for the admiration of the vulgar; there is a fooliſh story of this fly being painted by J. Matsis, and that it had the honour of deceiving Floris.

THE CHAPEL BELONGING TO THE COMPANY OF ARQUEBUSE.

THE famous descent of the Cross: this picture of all the
RUBENS. works of Rubens, is that which has the most reputation.

I had

I had consequently conceived the highest idea of its excellence; knowing the print, I had formed in my imagination what such a composition would produce in the hands of such a Painter. I confess I was disappointed. However, this disappointment did not proceed from any deficiency in the picture itself; had it been in the original state in which Rubens left it, it must have appeared very different; but it is mortifying to see to what degree it has suffered by cleaning and mending: that brilliant effect, which it undoubtedly once had, is lost in a mist of varnish, which appears to be chilled or mildewed. The Christ is in many places retouched, so as to be visible at a distance; the St. John's head repainted; and other parts, on a close inspection, appear to be chipping off, and ready to fall from the canvass. However, there is enough to be seen to satisfy any connoisseur, that in its perfect state it well deserved all its reputation. ANTWERP.

THE composition of this picture is said to be borrowed from an Italian print: this print I never saw; but those who have seen it, say, that Rubens has made no deviation from it, except in the attitude of the Magdalen. On the print is written, "Peter Passer invenit; Hieronymus Wirix sculpsit."

THE greatest peculiarity of this composition is the contrivance of the white sheet, on which the body of Jesus lies: this circumstance was probably what induced Rubens to

ANTWERP

to adopt the composition. He well knew what effect white linen, opposed to flesh, must have, with his powers of colouring; a circumstance which was not likely to enter into the mind of an Italian painter, who probably would have been afraid of the linen's hurting the colouring of the flesh, and have kept it down of a low tint. And the truth is, that none but great colourists can venture to paint pure white linen near flesh; but such know the advantage of it: so that possibly what was stollen by Rubens, the possesser knew not how to value; and certainly no person knew so well as Rubens how to use. After all, this may perhaps turn out another *Lauder's* detection of plagiarism. I could wish to see this print, if there is one, to ascertain how far Rubens was indebted to it for his Christ, which I consider as one of the finest figures that ever was invented: it is most correctly drawn, and I apprehend in an attitude of the utmost difficulty to execute. The hanging of the head on his shoulder, and the falling of the body on one side, gives such an appearanee of the heaviness of death, that nothing can exceed it.

Of the three Maries, two of them have more beauty than he generally bestowed on female figures; but no great elegance of character. The St. Joseph of Arimathea is the same countenance which he so often introduced in his works; a smooth fat face,—a very unhistorical character.

The principal light is formed by the body of Christ and the white sheet; there is no second light, which bears any proportion to the principal: in this respect it has more the manner of Rembrandt's disposition of light, than any other of Rubens's works; however there are many little detached lights distributed at some distance from the great mass, such as the head and shoulders of the Magdalen, the heads of the two other Maries, the head of St. Joseph, and the back and arm of the figure leaning over the Cross; the whole surrounded with a dark sky, except a little light in the horizon, and above the Cross. ANTWERP.

THE historical anecdote relating to this picture, says, that it was given in exchange for a piece of ground, on which Rubens built his house; and that the agreement was only for a picture representing their Patron St. Christopher with the Infant Christ on his shoulders. Rubens, who wished to surprize them by his generosity, sent five pictures instead of one; a piece of gallantry on the side of the painter, which was undoubtedly well received by the Arquebusers; since it was so much to their advantage, however expensive to the maker of it.

ALL those pictures were intended to refer to the name of their patron Christopher.

BRUSSELS. IN the first place, the body of Christ on the Altar is borne by St. John, St. Joseph of Arimathea, Mary Magdalen, &c.

ON one side of the left door is the Salutation of Mary and Elizabeth. The Virgin here bears Christ, before he is born.

ON the reverse of the same door is St. Christopher himself, bearing the Infant on his shoulders. The picture which corresponds with this on the other side, is the only one which has no reference to the word Christopher. It represents an Hermit with a lantern, to receive Christ when he arrives at the other side of the river. The hermit appears to be looking to the other side; one hand holds the lantern, and the other is very naturally held up to prevent the light from coming upon his eyes. But on the reverse of this door we have another Christopher; the Priest Simeon, bearing Christ high in his arms, and looking upwards. This picture, which has not suffered, is admirable indeed, the head of the priest more especially, which nothing can exceed: the expreſſion, drawing, and colouring, are beyond all description, and as fresh as if the piece were just painted.

THE colouring of the St. Christopher is too red and bricky, and the outline is not flowing. This figure was all that the company of the Arquebusers expected; but Rubens justly thought that such a figure would have made but a poor subject for an Altar.

THERE

THERE is a print of the Descent by Luc Vorstermans, of the St. Christopher by Remy Eyndhout; of Simeon by P. Pontius: those which have a dedication to Gasp. Hubert are bad impressions, and retouched. The Visitation is engraved by P. de Jode. The hermit has not been engraved. ANTWERP.

ON the side of the choir are the monuments of the two celebrated printers of the Netherlands, John Baptist Moretus and Martin Plantin; that of the former is ornamented with an admirable picture by Rubens, about half the size of life; Christ coming out of the Sepulchre in great splendour, the soldiers terrified, and tumbling one over the other: the Christ is finely drawn, and of a rich colour. The St. John the Baptist on the door is likewise in his best manner; only his left leg is something too large. On the other door is St. Barbara; the figure without character, and the colouring without brilliancy. The predominant colour in her dress is purple, which has but a heavy effect. RUBENS.

THE monument of Plantin has for its ornament the last Judgement, by Backer, correctly drawn, but without any skill in disposition of light and shadow. BACKER.

THE CHAPEL OF THE SCHOOL-MASTERS.

CHRIST among the Doctors, by Francis Frank; called the young Frank. There are some fine heads in this picture; particularly, the three men that are looking on one book, FRANCIS FRANK.

ANTWERP. are admirable characters: the figures are well drawn, and well grouped; the Christ is but a poor figure.

ON a pillar opposite, and not far from the Descent from the Cross, is the Adoration of the Magi. The Virgin and the Infant Christ are admirable. It appears to
B. VAN ORLEY. be the work of B. Van Orley. On the doors on each side are portraits well painted, the woman especially. On one
RUBENS. of the pillars is a picture of Rubens, which serves as a monument for the family of Goubau: He and his wife are represented, half length, at prayers, addressing themselves to the Virgin and Infant Christ: the old man is well painted, the Virgin but indifferently.

CORDWAINERS' CHAPEL.

AMBROSE FRANK. THE martyrdom of St. Crepin and Crepinianus, by Ambrose Frank, has some good heads, but in a dry manner.

THE CONFRERES DE L'ARBULETRE.

SCHUTZ. THE martyrdom of St. George, by Schutz. It is well composed and well drawn, and is one of his best pictures; but the Saint has too much of that character which Painters have fixed for Christ. There is a want of brilliancy from its having too much harmony: to produce force and strength, a stronger opposition of colours is required.

PASSING

PASSING by the chapels in which are altars by Martin and Simon Vos, and others, which have nothing worth attention, we come to ANTWERP.

THE CHAPEL OF THE CIRCUMCISION.

WHERE is the famous work of Quintin Matsis, the blacksmith. The middle part is what the Italians call a Pieta; a dead Christ on the knees of the Virgin, accompanied with the usual figures. On the door on one side is the daughter of Herod bringing in St. John's head at the banquet; on the other, the Saint in the cauldron. In the Pieta the Christ appears as if starved to death; in which manner it was the custom of the painters of that age always to represent a dead Christ; but there are heads in this picture not exceeded by Raffaelle, and indeed not unlike his manner of painting portraits; hard and minutely finished. The head of Herod, and that of a fat man near the Christ, are excellent. The painter's own portrait is here introduced. In the banquet, the daughter is rather beautiful, but too skinny and lean; she is presenting the head to her mother, who appears to be cutting it with a knife. QUINTIN MATSIS.

THE ALTAR OF THE GARDENERS.

A Nativity, a large composition of Francis Floris, and perhaps the best of his works. It is well composed, drawn, and FRANCIS FLORIS.

ANTWERP. and coloured; the heads are in general finely painted, more especially St. Joseph, and a woman in the fore-ground.

RUBENS. A Pieta by Rubens, which serves as a monument of the family of Michielsens, and is fixed on one of the pillars: this is one of his most careful pictures; the characters are of a higher style of beauty than usual, particularly the Mary Magdalen, weeping, with her hand clenched. The colouring of the Christ and the Virgin is of a most beautiful and delicate pearly tint, opposed by the strong high colouring of St. Joseph.

I have said in another place, that Rubens does not appear to advantage, but in large works; this picture may be considered as an exception.

RUBENS. THE Virgin and Infant Christ on one of the doors is the same as one at Marlborough House. The Virgin is holding Christ, who stands on a table; the Infant appears to be attentively looking at something out of the picture: the vacant stare of a child is very naturally represented; but it is a mean ordinary-looking boy, and by no means a proper representation of the Son of God. The only picture of Christ in which Rubens succeeds, is when he represents him dead; as a child, or as a man engaged in any act, there is no divinity; no grace or dignity of character appears.

ON the other door is St. John, finely coloured; but this character is likewise vulgar. ANTWERP.

ON the outside of the door are two pictures in black and white; one of a Christ, and the other the Virgin and Child; these, as well as the two above mentioned, by Rubens. RUBENS.

THE GREAT ALTAR.

THE Assumption of the Virgin. She is surrounded by a choir of angels; below are the Apostles, and a great number of figures. This picture has not so rich an appearance in regard to colour as many other pictures of Rubens; proceeding, I imagine, from there being too much blue in the sky: however, the lower part of the picture has not that defect. It is said to have been painted in sixteen days. The print is by Bolswert. RUBENS.

ST. WALBURGE.

THE great altar of the Choir is the first publick work which Rubens executed after he returned from Italy. In the centre is Christ nailed to the Cross, with a number of figures exerting themselves in different ways to raise it. One of the figures appears flushed, all the blood rising into his face from his violent efforts; others in intricate attitudes, which, at the same time that they shew the great RUBENS.

ANTWERP. energy with which the business is done, give that opportunity which painters desire, of encountering the difficulties of the art, in foreshortening, and in representing momentary actions. This subject, which was probably of his own choosing, gave him an admirable opportunity of exhibiting his various abilities to his countrymen; and it is certainly one of his best and most animated compositions.

THE bustle, which is in every part of the picture, makes a fine contrast to the character of resignation in the crucified Saviour. The sway of the body of Christ is extremely well imagined. The taste of the form in the Christ, as well as in the other figures, must be acknowledged to be a little inclinable to the heavy; but it has a noble, free, and flowing outline. The invention of throwing the Cross obliquely from one corner of the picture to the other, is finely conceived; something in the manner of Tintoret: it gives a new and uncommon air to his subject, and we may justly add, that it is uncommonly beautiful. The contrast of the body with the legs is admirable, and not overdone.

THE doors are a continuation of the subject. That on the right has a group of women and children, who appear to feel the greatest emotion and horror at the sight: the Virgin and St. John, who are behind, appear very properly with more resignation. On the other door are the officers on horseback

horse-back; attending behind them are the two thieves, whom the executioners are nailing to the Cross. ANTWERP.

IT is difficult to imagine a subject better adapted for a painter to exhibit his art of composition than the present; at least Rubens has had the skill to make it serve, in an eminent degree, for that purpose. In the naked figures of the Christ, and of the executioners, he had ample room to shew his knowledge of the anatomy of the human body in different characters. There are likewise women of different ages, which is always considered as a necessary part of every composition, in order to produce variety: there are, besides, children and horse-men; and to have the whole range of variety, he has even added a dog, which he has introduced in an animated attitude, with his mouth open, as if panting; admirably well painted. His animals are always to be admired: the horses here are perfect in their kind, of a noble character, animated to the highest degree. Rubens, conscious of his powers in painting horses, introduced them in his pictures as often as he could. This part of the work, where the horses are represented, is by far the best in regard to colouring; it has a freshness which the other two pictures want: but those appear to have suffered by the sun. This picture of the horsemen is situated on the south-east side, whereas the others, being east and south-east, are more exposed: however, at present there is no longer

ANTWERP. danger, the fathers having taken the precaution to have a fixed window-blind, which the rays of the sun cannot penetrate.

THE central picture, as well as that of the group or women, does not, for whatever reason, stand so high for colour as every other excellence. There is a dryness in the tint; a yellow okery colour predominates over the whole; it has too much the appearance of a yellow chalk-drawing. I mean only to compare Rubens with himself; they might be thought excellent even in this respect, were they the work of almost any other painter. The flesh, as well as the rest of the picture, seems to want grey tints, which is not a general defect of Rubens; on the contrary, his mezzotints are often too grey.

THE blue drapery, about the middle of the figure at the bottom of the Cross, and the grey colour of some armour, are nearly all the cold colours in the picture; which are certainly not enough to qualify so large a space of warm colours. The principal mass of light is on the Christ's body; but in order to enlarge it, and improve its shape, a strong light comes on the shoulder of the figure with a bald-head: the form of this shoulder is somewhat defective; it appears too round.

Upon the whole, this picture must be considered as one of Rubens's principal works, and that appearance of heaviness which it has, when seen near, entirely vanishes when the picture is viewed from the body of the church, to which you descend from the choir by twenty stairs. ANTWERP.

On the other side of the two doors, which turn round, are likewise two pictures, by Rubens; St. Catharine with a sword, and St. Eloi with a female Saint and Angels, as usual finely painted; but the figure of St. Eloi appears too gigantick. RUBENS.

Of the elevation of the Cross and its appendages, there is a print in three sheets by Withous; of St. Eloi by Remoldus Eynhovedts, and of the St. Catharine by Bolswert.

In this church, on the left hand of the choir, is another picture by Rubens, of Christ after his resurrection sitting on his sepulchre, trampling on the symbol of death: it is a picture of no force of colouring, which possibly proceeds from its having been much damaged.—A print of this by Remoldus Eynhovedts. RUBENS.

The Church of the Jacobines*.

THE great altar, a crucifixion by Vandyck. St. Rosaria at the feet of Christ, and St. Dominick. A sepulchral lamp, and a flambeau reversed, are here introduced, to shew that Christ VANDYCK.

* Nuns of the order of St. Dominick.

ANTWERP. is dead: two little angels are represented on each side of the Cross, and a larger angel below. The two little ones look like embrios, and have a bad effect; and the large angel is not painted with equal success, as many other parts of the picture. The ſhadows are too red, and the locks of the hair are all painted in a hard and heavy manner. For its defects ample amends is made in the Christ, which is admirably drawn and coloured; and a breadth of light preserved over the body with the greatest ſkill; at the same time, that all the parts are distinctly marked. The form and character are of a more elegant kind than those we see commonly of Rubens.

THE idea of St. Rosaria closing her eyes is finely imagined, and gives an uncommon and delicate expreſſion to the figure.

THE conduct of the light and shadow of this picture is likewise worth the attention of a Painter. To preserve the principal mass of light, which is made by the body of Christ, of a beautiful shape, the head is kept in half ſhadow. The under garment of St. Dominick and the angel make the second mass; and the St. Rosaria's head, handkerchief, and arm, the third.

THE sketch for this picture is said to be within the convent, but I could not see it.—A Print by Bolswert.

UNSHOD

UNSHOD CARMELITES.

IN a recess on the right, on entering the church, is St. Anne, and the Virgin with a book in her hand, by Rubens. Behind St. Anne is a head of St. Joachim; two angels in the air with a crown. This picture is eminently well coloured, especially the angels; the union of their colour with the ſky is wonderfully managed. It is remarkable that one of the angels has Psyche's wings, which are like those of a butterfly. This picture is improperly called—St. Anne teaching the Virgin to read; who is represented about fourteen or fifteen years of age, too old to begin to learn to read. The white silk drapery of the Virgin is well painted, but not historical; the silk is too particularly distinguished, a fault of which Rubens is often guilty, in his female drapery; but by being of the same colour as the ſky it has a soft harmonious effect. The rest of the picture is of a mellow tint.—A Print by Bolswert. RUBENS.

AT an altar on the opposite little nich on the left, Christ relieving souls out of purgatory by the interceſſion of St. Therese. The Christ is a better character, has more beauty and grace, than is usual with Rubens; the outline remarkably undulating, smooth, and flowing. The head of one of the women in purgatory is beautiful, in Rubens's way; RUBENS.

ANTWERP. way; the whole has great harmony of colouring and freedom of pencil: it is in his best manner.—A Print by Bolswert.

SEGERS. THE Altar in the choir, by Segers. The subject is the marriage of the Virgin; larger than life. This is one of his best pictures; much in the manner of Rubens.

RUBENS. ON the left of the choir is a Pieta, by Rubens. The body of Christ is here supported by St. John, instead of the Virgin, who is stooping forward to kiss Christ's cheek, whilst the Magdalen is kissing his hand. Of this picture there is no print, though it well deserves to be engraved. Perhaps the subject is handled too much in the same manner as that in the church of the Capuchins at Brussels.

THE GREAT CARMELITES, OR SHOED CARMELITES.

RUBENS. ON the right, as you enter the choir, Christ lying dead on the lap of God the Father, by Rubens; on each side an angel, with the instruments of crucifixion. The Christ is foreshortened with great skill in drawing.—Engraved by Bolswert.

CHURCH

CHURCH OF THE FACONS (NUNS).

IN a little chapel the Virgin and Infant Christ, by Vandyck; a priest kneeling; an angel behind directing his attention to the Virgin. The drapery seems to be by another hand. There is nothing in this picture very much to be admired. VANDYCK.

ST. MICHAEL.

THE great altar, the Adoration of the Magi; a large and magnificent composition of near twenty figures, in Rubens's beſt manner. Such subjects seem to be more peculiarly adapted to the manner and style of Rubens: his excellence, his superiority, is not seen in small compositions. RUBENS.

ONE of the kings, who holds a cap in his hand, is loaded with drapery; his head appears too large, and upon the whole he makes but an ungraceful figure. The head of the ox is remarkably well painted.—Engraved by Lommeli.

ON the left of the great altar is another picture of Rubens, St. Gregory with the Dove, drest in his sacerdotal robes; behind him is St. George in armour; both noble figures; and the female saint, who is likewise in the front RUBENS.

of

ANTWERP. of the picture, is, for Rubens, uncommonly beautiful. Behind is St. Sebastian and other Saints; and above are angels bearing a picture in a frame, of the Virgin and Child.—The print by Remoldus Eynhovedts.

RUBENS. NEAR this is a monument of Rubens's brother Philip, with an inscription and a portrait in oval, by Rubens.

IN this church are many fine portraits inserted in monuments.

SIMON DE VOS. ST. NORBERT receiving the Sacrament, by Simon de Vos; in which are introduced a great number of portraits extremely well painted. De Vos was particularly excellent in portraits. There is in the poor-house in this city, his own portrait by himself, in black, leaning on the back of a chair, with a scroll of blue paper in his hand, so highly finished, in the broad manner of Coreggio, that nothing can exceed it.

ERASMUS QUELLINUS. On the right cross is an immenſe large picture, by Erasmus Quellinus, containing some good heads, and figures not ill drawn; but it is an ill-conducted picture, and in bad condition.

THE MINIMES.

THERE is nothing curious in the church; but in passing to the cloisters are forty pieces of glass pane,

by Diepenbeke, of the life of St. Francis; and in an adjoining room a crucifix of Jordaens, admirable for its colouring, and the expression is better than uſual; but the drawing of the limbs of Christ is defective. ANTWERP.

THE CHURCH OF THE JACOBINS.

THE altar of the choir is painted by Rubens; the subject the same as one mentioned before in the church of the Recollects at Ghent: Christ lancing thunder on the world, the Virgin interceding; below are many saints, male and female, bishops and cardinals. Rubens acquired a predilection for allegories from his maſter, Otho Vænius; but it may be doubted whether such fancies in a Christian church are not out of their proper place. St. Francis is here, as in the picture at Ghent, the best head. This picture has been much damaged, and St. Sebastian in particular has been repainted by some ignorant perſon: the sky has likewise been badly repaired. GOD the Father, who is leaning on a globe, has something majestick in the attitude. RUBENS.

A Council composed of saints, popes, cardinals, and bishops, by Rubens, the same subject as Raffaelle's, in the Vatican, called THE DISPUTE OF THE SACRAMENT. GOD the Father is represented alone in the distant sky; boy angels with labels.—Engraved by Snyers. The sky has been ill repainted, and does not harmonize with the rest of the RUBENS.

ANTWERP. work. The whole picture indeed seems to have suffered; for there is not that brilliancy which might be expected, nor indeed any extraordinary character of heads: the best is that immediately behind the bishops on the fore-ground.—A print by Snyers.

AT an altar on the entrance to the choir, Christ carrying the croſs; ſaid to be one of the moſt early pictures of Vandyck. It is in many parts like the works of Rubens, particularly the figure with his back towards the ſpectator, which is well drawn.

THE drapery of the Christ being dark, having become ſo probably by time, is ſcarcely at all seen, which makes the head look like that taken by St. Veronica. This picture is much cracked, particularly the blue drapery of the Virgin, and the naked back of the figure above-mentioned.—A print by Alexander Voct.

THE altar of the chapel of St. Dominick, a black pic-
CARAVAGGIO. ture by Caravaggio; the Virgin and Christ with St. Dominick, and other ſaints.

ABOUT the church are represented the mysteries of St. Roſaria, and other ſubjects painted by various painters; the best of theſe pictures are thoſe by Rubens and Jordaens. The flagellation of Christ is by Rubens. This picture, though

though admirably painted, is disagreeable to look at; the black and bloody ſtripes are marked with too much fidelity; and some of the figures are awkwardly ſcourging with their left hand.—A print by Pontius. ANTWERP.

THE picture of Jordaens is the Crucifixion, with the Virgin, St. John, Mary Magdalen, and St. Elizabeth; much in the manner of Rubens. JORDAENS.

THE Adoration of the Shepherds. The light coming from Chriſt is ſaid to be of Rubens, but there is nothing in the picture by which his manner can be with certainty recognized: there are parts which were certainly not painted by him, particularly the drapery of the Virgin.

ST. AUGUSTIN.

THE Altar of the Choir is by Rubens. From the ſize of the picture, the great number of figures, and the ſkill with which the whole is conducted, this picture muſt be conſidered as one of the moſt conſiderable works of Rubens. RUBENS.

THE Virgin and Infant Chriſt are repreſented at one diſtance, ſeated on high on a ſort of pedeſtal, which has ſteps aſcending to it; behind the Virgin is St. Joſeph. On the right is St. Catharine, receiving the ring from Chriſt. St. Peter and St. Paul are in the back-ground; and on

ANTWERP. the left, on the steps, St. John the Baptist, with the Lamb and Angels. Below are St. Sebastian, St. Augustin, St. Laurence, Paul the Hermit, and Saint George in armour. By way of link to unite the upper and the lower part of the picture, are four female saints half way up the steps. The subject of this picture, if that may be called a subject where no story is represented, has no means of interesting the spectator; its value therefore must arise from another source; from the excellence of art, from the eloquence, as it may be called, of the artist. And in this the painter has shewn the greatest skill, by disposing of more than twenty figures, without composition, and without crowding. The whole appears as much animated, and in motion, as it is possible for a picture to be, where nothing is doing; and the management of the masses of light and shade in this picture is equal to the skill shewn in the disposition of the figures.

THERE is a similar subject to this painted by Titian, which was in the church of St. Nicola de Fiari at Venice, where he has represented the same saints which are placed all on a line, without any connection with each other; and above is the Virgin and Infant, equally unconnected with the rest of the picture. It is so completely separated, that it has been since made into two distinct pictures; the lower part forming that which is now in the Pope's collection in the Capitol.

By the dispoſition, Titian has certainly saved himself a great deal of that trouble of contrivance which compoſition requires. This artleſs manner is by many called ſimplicity; but that ſimplicity, which proceeds either from ignorance or laziness cannot deſerve much commendation. As ignorance cannot be imputed to Titian, we may conclude it was inattention; and indeed he has ſufficiently ſhewn that it did not proceed from ignorance, by another picture of the ſame kind of ſubject in the Church of St. Franc at Venice, where it is treated in a very different manner. Here the Virgin and child are placed on an altar, inſtead of a pedeſtal; St. Peter with an open book leaning on the altar, and looking at St. George, and another figure, which is kneeling. On the other ſide is St. Francis looking up to Chriſt, and recommending to his protection a noble Venetian, with four other figures, who are on their knees. Nothing can exceed the ſimplicity and dignity of theſe figures. They are drawn in profile, looking ſtrait forward in the moſt natural manner, without any contraſt or affectation of attitude whatever. The figure on the other ſide is likewiſe in profile, and kneeling; which while it gives an air of formality to the picture, adds alſo to its grandeur and ſimplicity. This muſt be acknowledged to be above Rubens; that is, I fear he would have renounced it, had it occurred. Rubens's manner is often too artificial and picturesque for the GRAND STYLE. Titian knew very well

ANTWERP.

ANTWERP well that so much formality or regularity, as to give the appearance of being above all the tricks of art, which we call picturesque, is of itself grandeur.

THERE is a quiet dignity in the composition of Titian, and an animation and bustle in that of Rubens; one is splendid, the other is grand and majestick. These two pictures may be considered among the best works of those great painters, and each characterizes its respective author. They may therefore be properly opposed to each other, and compared together. I confess I was so overpowered with the brilliancy of this picture of Rubens, whilst I was before it, and under its fascinating influence, that I thought I had never before seen so great powers exerted in the art. It was not till I was removed from its influence, that I could acknowledge any inferiority in Rubens to any other painter whatever.

THE composition of Titian is of that kind which leaves the middle space void, and the figures are ranged around it. In this space is the white linen that covers the altar; and it is for the sake of this white linen, I apprehend, that he has made an altar instead of a pedestal, in order to make the linen the principal light, which is about the middle of the picture. The second light is the Virgin, and Christ, and the heads of the figures.

THE

THE principal light in the lower part of Rubens's picture, is the body of St. Sebastian; that of the upper part is the light in the sky; in this point there is no apparent superiority on either side. ANTWERP.

OF both these pictures there are prints; of Titian's picture the print is by Lefebre, and the Rubens is engraved by Snyers, and by Remoldus Eynhovedts: in the first impression of that of Snyers, there are parts of the Virgin, and St. Catharine, and the lap of St. Augustin, which are unfinished.

ONE is so much used to anachronisms in church-pictures, that it ceases to be an object of criticism. From the frequency of seeing pictures peopled with men who lived in different ages, this impropriety may habitually become less offensive: introducing, however, St. John the Baptist, as an elderly man, in the same picture where Christ is still an infant, though it may be said to be a crime of less magnitude, not being so violent a breach of chronology, yet appears to the spectator even more unpardonable, perhaps from his being so often used to see them represented together as children.

THE altar on the left hand; St. Augustin in ecstacy, by Vandyck. This picture is of great fame, but in some measure disappointed my expectations; at least, on just parting from VANDYCK.

ANTWERP. from the Rubens, the manner appeared hard and dry. The colouring is of a reddish kind, especially in the shadows, without transparency. The colours must have suffered some change, and are not now as Vandyck left them. This same defect of the red shadows I have observed in many of his pictures. The head of an elderly woman, said to be the Saint's mother, is finely drawn, and is the best part of the picture; and the angel sitting on a cloud is the best of that group. The boy with the sceptre is hard, and has no union with the blue sky.

THIS picture has no effect, from the want of a large mass of light: the two angels make two small masses of equal magnitude.

THE St. Augustin is drest in black, though in the print of P. de Jode (according to the usual liberty of these Engravers after Rubens and Vandyck) it makes the principal light; and a light is thrown on the other figures in the print, which are quite dark in the picture.

AN altar in the right aisle; the martyrdom of St.
JORDAENS. Apollonius by J. Jordaens. There is nothing much to be admired in this picture, except the grey-horse foreshortened, biting his knee, which is indeed admirable. Jordaens' horses are little inferior to those of Rubens.

ON

ON the sides of the church are hung many pictures of the inferior painters of the Flemish school; the best are, two of J. Jordaens; the LAST SUPPER, in which are some excellent heads in the manner of Rubens, and Christ praying in the garden; but the Angels here are truly Flemish. There is likewise a crucifixion by Baccarelles, which has some merit. ANTWERP. JORDAENS. BACCARELLES.

IN the Sacristy is a small crucifix by Vandyck, well drawn, especially the head, which is a fine character.

RECOLLETS.

THE altar of the choir is the famous crucifixion of Christ between the two thieves, by Rubens. To give animation to this subject, he has chosen the point of time when an executioner is piercing the side of Christ, whilst another with a bar of iron is breaking the limbs of one of the malefactors, who in his convulsive agony, which his body admirably expresses, has torn one of his feet from the tree to which it was nailed. The expression in the action of this figure is wonderful: the attitude of the other is more composed; and he looks at the dying Christ with a countenance perfectly expressive of his penitence. This figure is likewise admirable. The Virgin, St. John, and Mary the wife of Cleophas, are standing by with great expression of grief and resignation, whilst the Magdalen, who is at the feet of Christ, and may be supposed to have been kissing his feet, looks at the horseman with the spear, with a countenance of great horrour: as the RUBENS.

ANTWERP. expression carries with it no grimace or contorsion of the features, the beauty is not destroyed. This is by far the most beautiful profile I ever saw of Rubens, or, I think, of any other painter; the excellence of its colouring is beyond expression. To say that she may be supposed to have been kissing Christ's feet, may be thought too refined a criticism; but Rubens certainly intended to convey that idea, as appears by the disposition of her hands; for they are stretched out towards the executioner, and one of them is before and the other behind the Cross; which gives an idea of her hands having been round it; and it must be remembered, that she is generally represented kissing the feet of Christ: it is her place and employment in those subjects. The good Centurion ought not to be forgotten, who is leaning forward, one hand on the other, resting on the mane of his horse, while he looks up to Christ with great earnestness.

THE genius of Rubens no where appears to more advantage than here: it is the most carefully finished picture of all his works. The whole is conducted with the most consummate art; the composition is bold and uncommon, with circumstances which no other painter had ever before thought of; such as the breaking of the limbs, and the expression of the Magdalen, to which we may add the disposition of the three crosses, which are placed prospectively in an uncommon picturesque manner: the nearest bears the thief whose limbs are breaking; the next the Christ,

Christ, whose figure is straiter than ordinary, as a contrast to the others: and the furthermost, the penitent thief: this produces a most picturesque effect, but it is what few but such a daring genius as Rubens would have attempted. It is here, and in such compositions, we properly see Rubens, and not in little pictures of Madonnas and Bambinos. It appears that Rubens made some changes in this picture after Bolswert had engraved his print from it. The horseman who is in the act of piercing the side of Christ, holds the spear, according to the print, in a very tame manner, with the back of the hand over the spear, grasping it with only three fingers, the fore-finger strait lying on the spear; whereas in the picture, the back of the hand comes under the spear, and he grasps it with his whole force. ANTWERP.

THE other defect which is remedied in the picture is the action of the executioner, who breaks the legs of the criminal; in the print, both his hands are over the bar of iron, which makes a false action: in the picture the whole disposition is altered to the natural manner in which every person holds a weapon, which requires both hands; the right is placed over, and the left under it.

THIS print was undoubtedly done under the inspection of Rubens himself. It may be worth observing, that the keeping of the masses of light in the print differs much from the picture: this change is not from inattention, but design: a different conduct is required in a compoſition

ANTWERP. with colours, from what ought to be followed when it is in black and white only. We have here the authority of this great master of light and shadow, that a print requires more and larger masses of light, than a picture.

IN this picture the principal and the strongest light is the body of Christ, which is of a remarkable clear and bright colour; this is strongly opposed by the very brown complexion of the thieves, (perhaps the opposition here is too violent,) who make no great effect as light. The Virgin's outer drapery is dark blue, and the inner a dark purple; and St. John is in dark strong red; no part of these two figures is light in the picture, but the head and hands of the Virgin; but in the print they make the principal mass of light of the whole composition. The engraver has certainly produced a fine effect; and I suspect it is as certain, that if this change had not been made, it would have appeared a black and heavy print.

WHEN Rubens thought it necessary in the print to make a mass of light of the drapery of the Virgin and St. John, it was likewise necessary that it should be of a beautiful shape, and be kept compact; it therefore became necessary to darken the whole figure of the Magdalen, which in the picture is at least as light as the body of Christ; her head, linen, arms, hair, and the feet of Christ, make a mass as light as the body of Christ: it

appears

appears therefore that some parts are to be darkened, as well as other parts made lighter: this consequently is a science which an engraver ought well to understand, before he can presume to venture on any alteration from the picture which he means to represent. ANTWERP.

THE same thing may be remarked in many other prints by those engravers, who were employed by Rubens and Vandyck; they always gave more light than they were warranted by the picture: a circumstance which may merit the attention of engravers.

I HAVE dwelt longer on this picture than any other, as it appears to me to deserve extraordinary attention: it is certainly one of the first pictures in the world, for composition, colouring, and what was not to be expected from Rubens, correctness of drawing.

ON one side of the great altar is a small crucifix, painted likewise by Rubens, which is admirable.—A print by H. Sneyers. RUBENS.

IN the same choir is another crucifixion by F. Floris, with a great number of figures, many of them portraits, in which there is great nature, especially in the women. F. FLORIS.

THE altar of St. Francis, painted by Rubens. The Saint is receiving the communion, accompanied with many RUBENS.

ANTWERP. many of his order: he is nearly naked, without dignity, and appears more like a lazar, than a Saint. Though there are good heads in this picture, yet the principal figure being so disgustful, it does not deserve much commendation.—A print by Hendrick Sneyers.

RUBENS. THE Virgin kneeling on a reversed crescent, crowned by GOD the father and Christ; over her is the dove, below is a group of angels. There is nothing here to be admired, but what relates to colouring; the splendour of the light indeed, that is behind those three figures, is very striking.—A print by Paulus Pontius.

VANDYCK. A PIETA by Vandyck, with St. John, and two angels. This has been one of his most chaste pictures, but the colouring is gone. The expression of the Virgin is admirable, at least equal to that of Annibale Caracci, in the Duke of Orleans's collection: it conveys an idea that she is petitioning with an earnest agony of grief. St. John is shewing or directing the attention of an angel to Christ; the other angel is hiding his face.

THE Virgin's drapery and the sky, being exactly of the same colour, has a bad effect; the linen is remarkably well folded.

RUBENS. BEHIND the great altar is the chapel of the family of the Burgo-master Rockox, the altar of which is St.

Thomas's incredulity, by Rubens. The head of the Christ is rather a good character, but the body and arms are heavy:—it has been much damaged. On the inside of the two folding doors are portraits of the Burgo-master and his wife, half-lengths: his is a fine portrait; the ear is remarkably well painted, and the anatomy of the forehead is well understood. Her portrait has no merit but that of colour. Vandyck likewise has painted a portrait of Rockox, a print of which is in his book of heads of eminent men. It should seem that he was a great patron of the arts: he gave to this church the picture of the great altar, which has been already mentioned. ANTWERP.

HERE is a whole length of Alexander Scaglia, which appears to be of Vandyck. It is at too great a distance to determine with certainty in regard to its originality. I have seen a print of this picture. VANDYCK.

CAPUCHINS.

ON entering on the right hand is an altar by W. Koeberger; angels supporting a dead Christ. It has merit, but not equal to his picture at Brussels: the outline is not enough undulating or flowing. W. KOEBERGER.

THE apparition of the Virgin to St. Francis by Rubens. St. Francis is on his knees receiving the Infant Christ from his mother: angels above, and another figure behind. RUBENS.

The

ANTWERP. The Virgin and Christ are in a wretched hard manner, and the characters are vulgar: there is indeed nothing excellent in this picture but the head of St. Francis, and that is exquisite. The entire picture is engraved by Zoutman. There is a print of the head of St. Francis alone by Cor. Vischer.

BACCARELLES. IN the following chapel is an altar by Baccarelles; the apparition of the Virgin appearing to St. Felix and another Friar. This is a successful imitation of Vandyck; the head of the Friar is excellent.

RUBENS. THE great altar is the same subject as that of the Recollets; Christ between the two thieves: this is likewise by Rubens.

RUBENS. ON each side hang two whole-lengths of St. Peter and St. Paul, not much to be admired on any account; they have not even harmony of colouring. St. Peter's yellow drapery does not unite sufficiently with its ground, which is of a cold colour; and that of St. Paul, which is purple, unites too much with its ground, which is a blue sky: this gives a heavy appearance to the picture. Whenever one sees a picture of Rubens that wants union, it may be justly suspected that it has been in the hand of some picture-cleaner, by whom it has been retouched. These two figures are engraved in one print by Rem. Eynhovedts.

ST. JUSTUS,

ANNUNCIATION NUNS.

ST. JUSTUS, with two other figures, who appear astonished at seeing him with his head in his hands. Of this untoward subject Rubens has made an admirable picture, correctly drawn, and coloured in a more chaste manner than usual. The surprise of the two men is admirably expressed. The union between the figures and the ground is in the highest perfection. Some horsemen are seen at a distance in very spirited attitudes. Every part of this picture is touched in such a style, that it may be considered as a pattern for imitation.—Engraved by J. Witdonck. RUBENS.

AN altar; St. Francis in ecstacy, by Segers. The head and attitude of the Saint are well imagined; he is turning his head, as if he had been looking up to heaven; but the eyes are closed. SEGERS.

ANOTHER altar;—two angels, bearing a linen cloth, on which is the face of Christ, called Veronica; a good imitation of Vandyck, by Langen Jan. LANGEN JAN.

THE CHURCH OF BEQUINAGE.

THE great altar; a Pieta, by Vandyck. The Christ is not, as usual, supported on the Virgin's knees; Mary Magdalen is kissing his hand: St. John behind, as if VANDYCK

ANTWERP. bringing in a garment. The Virgin's head is admirable for drawing and expression. The figure of Christ is likewise finely drawn, every part carefully determined, but the colouring of this figure, and indeed of the picture in general, is a little too cold; there is likewise something defective in one of the hands of the Virgin. I have the study which Vandyck made for the Christ.—There are two prints, by Pontius, and Sneyers.

JORDAENS. A CRUCIFIXION by J. Jordaens; one of his best coloured pictures. The head of the Christ is lost in shade, which perhaps was not ill-judged, unless he could have succeeded better than he has in the St. John and the Magdalen, which are abominable characters.

RUCKHORST, *alias* LANGEN JAN. THE Ascension by Ruckhorst, *alias*, Langen Jan; extremely well coloured, in the manner of Vandyck.

THE CHURCH OF ST. JAMES.

HENRY VAN BAELEN. ON the first pillar on the right as you enter the great door, is the Resurrection, by Henry Van Baelen, in the style of Rubens; it is his best work: above are the portraits of himself and his wife.

SCHUTS. A PIETA by C. Schuts, well drawn and coloured, something in the manner of Rubens.

BEHIND

BEHIND the choir is the chapel of the family of Rubens. The subject of the altar is the Virgin and infant Christ, St. Jerome, St. George, Mary Magdalen, and other Saints, male and female. Under the character of St. George, it is supposed, is Rubens's own portrait; and Mary Magdalen and the Saint near her, are said to be the portraits of his two wives. For effect of colours this yields to none of Rubens's works, and the characters have more beauty than is common with him. ANTWERP. RUBENS.

To a painter who wishes to become a colourist, or learn the art of producing a brilliant effect, this picture is as well worth the studying as any in Antwerp; it is as bright as if the sun shone on it.—There are two prints of this picture, one by P. Pontius, and the other by Rem. Eynhovedts; the last has more of the effect of the picture.

THE LAST JUDGEMENT, by Van Heemsen. It has no effect from the figures not being disposed in groups, and from the light being equally dispersed over the picture. On the doors are portraits; on one side the father with four sons, on the other the mother with ten daughters, and a tall figure with a sword, probably St. Catharine. The old woman looks pleased, and is a very natural countenance; all of them are handsome, and admirably drawn; but the manner is very dry, like that of Holbein. The VAN HEEMSEN.

ANTWERP. old Gothick school succeeds much better in portraits than history; the reason is plain; imitating exactly what we see in nature, makes but a poor historical picture, but an admirable portrait.

THE ACADEMY OF PAINTERS.

RUBENS. WE found here an Holy Family by Rubens, which is far from being one of his best pictures; it is that in which there is a parrot on the pedestal of a pillar, biting vine tendrils. By what accident this picture came here I never heard: it is scarce worthy to be considered as a pattern for imitation, though it must be acknowledged to be as well as many others of Rubens, which are dispersed about the world: its merit consists solely in being well coloured. It is not by such pictures Rubens acquired his reputation.—A print by Bolswert.

VANDYCK. HERE is a good portrait of a priest, by Vandyck, and
F. FLORIS. the portraits of Francis Floris, and Quintin Mastys, by
QUINTIN. MATSYS. themselves. There are likewise some ordinary pictures
OTHO VÆNIUS. of Otho Vænius, Jordaens, Schuts, and other less con-
JORDAENS. SCHUTS. siderable painters: the Academy therefore is scarce worth seeing for any excellency in works of art. Here is shewn Rubens's chair with his name on it.

THE Cabinets make but a very inconsiderable figure in Antwerp, in comparison of what is to be found in the churches.

churches. Those of M. Peters and M. Dasch are two of the most considerable. ANTWERP.

THE CABINET OF M. PETERS.

A ROMAN CHARITY by Rubens, in his very best manner: the woman who is suckling her father is one of his most beautiful heads, and it has likewise great expression. RUBENS.

THE inside of a stable by Rubens, in which he has introduced the Prodigal Son feeding with hogs: the whole has too much of a monotony; there wants variety of colours. RUBENS.

THE unbelieving Priest, and another figure, attending at the altar, by Rubens: it is about half-life; of great harmony of colouring. RUBENS.

A CHANCELLOR of Brabant, and another half-length, by Rubens. RUBENS.

THREE whole-lengths by Vandyck. VANDYCK.

A HALF-LENGTH portrait, by Vandyck, of a lady gathering flowers: she is turning her back, and looking over her shoulder, with a very genteel air. VANDYCK.

ST. JOHN preaching in the wilderness, by Mola. MOLA.

THE

ANTWERP.

THE CABINET of M. DASCH.

RUBENS. AT Mr. Dasch's is an admirable picture of Rubens; the story of Seleucus and Stratonice. The languishing air of the son, who is lying on a bed, is eminently beautiful: the whole is well composed.

RUBENS. A WOMAN with a black veil, and a gentleman, by Rubens; both fine portraits, especially the woman.

REMBRANDT. Two Rembrandts, but not in his best style.

VANDYCK. OPPOSITE to the Rubens, is a Jupiter and Antiope, by Vandyck, (his first manner) in perfect preservation. I think it is impossible for colours to exceed this picture in brilliancy.

CABINET OF M. VAN HAVEREN.

RUBENS. M. VAN HAVEREN has an admirable portrait by Rubens, known by the name of Chapeau de Paile, from her having on her head a hat and feather, airily put on; it has a wonderful transparency of colour, as if seen in the open air: it is upon the whole a very striking portrait; but her breasts are as ill drawn as they are finely coloured.

VANDYCK. ITS companion, though equally well painted, from not having the same advantage of dress receives no attention.

WE

ANTWERP

MR. STEVENS'S CABINET.

WE must not forget a fine portrait of a gentleman by Rubens, which we saw at the house of Mr. Stevens. And at the house of RUBENS.

M. LE CHANOINE VAN PARYS,

a portrait of Helena Forman, (Kitcat) by Rubens; it is beautifully coloured, but a painter would say tamely painted, from the long continued lines of the eyes and mouth: this however appears only on a close inspection; for at a distance it seems perfectly well drawn, and an animated countenance; the hands are across, or rather one over the other, finely coloured and drawn; the ends of the fingers a little too thick for a fine hand: she is dressed in black with slashed sleeves. RUBENS.

THE CABINET OF M. DIRXENS.

JUDAS betraying Christ, by Vandyck: it is in his first manner, but not equal to others which I have seen of that age; the colouring is disagreeable from being too red. VANDYCK.

AT MADAM BOSCHAERTS,

THE Rape of the Sabines, by Rubens, is finely coloured and well composed. This picture is to be sold, if any body chooses to give for it 22000 guilders, about two thousand two hundred pounds. RUBENS.

TAKING leave of Flanders, we bade adieu at the same time to History Painting. Pictures are no longer the ornament of churches, and perhaps for that reason no longer the ornament of private houses. We naturally acquire a taste for what we have frequently before our eyes. No great historial picture is put up, which excites the curiosity of the town to see, and tempts the opulent to procure as an ornament to his own house: nothing of this kind being seen, historical paintings are not thought of, and go out of fashion; and the genius of the country, which, if room were given it, would expand itself, is exercised in small curious high-finished cabinet pictures.

It is a circumstance to be regretted, by painters at least, that the protestant countries have thought proper to exclude pictures from their churches: how far this circumstance may be the cause that no protestant country has ever produced a history-painter, may be worthy of consideration.

When we separated from the Church of Rome, many customs, indifferent in themselves, were considered as wrong, for no other reason, perhaps, but because they were adopted by the Communion from which we separated.

Among

Among the excesses which this sentiment produced, may be reckoned the impolitick exclusion of all ornaments from our churches. The violence and acrimony with which the separation was made, being now at an end, it is high time to assume that reason of which our zeal seemed to have bereaved us. Why religion should not appear pleasing and amiable in its appendages, why the house of GOD should not appear as well ornamented and as costly as any private house made for man, no good reason, I believe can be assigned. This truth is acknowledged, in regard to the external building, in Protestant as well as in Roman Catholick countries; churches are always the most magnificent edifices in every city: and why the inside should not correspond with its exterior, in this and every other Protestant country, it would be difficult for Protestants to state any reasonable cause.

MANY other causes have been assigned, why history has never flourished in this country; but with such a reason at hand we need not look farther. Let there be buyers, who are the true Mæcenases, and we shall soon see sellers, vying with each other in the variety and excellence of their works. To those who think that wherever genius is, it must, like fire, blaze out, this argument is not addressed; but those who consider it not as a gift, but a power acquired by long labour and study, should reflect that no man is likely to undergo the fatigue required

to carry any art to any degree of excellence, to which after he has done, the world is likely to pay no attention.

SCULPTURE languishes for the same reason, being not with us made subservient to our religion, as it is with the Roman Catholicks. Almost the only demand for considerable works of sculpture arises from the monuments erected to eminent men. It is to be regretted that this circumstance does not produce such an advantage to the art as it might do, if, instead of Westminster-Abbey, the custom were once begun of having monuments to departed worth erected in St. Paul's Cathedral. Westminster-Abbey is already full; and if the House of Commons should vote another monument at the publick expence, there is no place, no proper place certainly, in the Abbey, in which it can be placed. Those which have been lately erected, are so stuck up in odd holes and corners, that it begins to appear truly ridiculous: the principal places have been long occupied, and the difficulty of finding a new nook or corner every year increases. While this Gothick structure is encumbered and overloaded with ornaments which have no agreement or correspondence with the taste and style of the building, St. Paul's looks forlorn and desolate, or at least destitute of ornaments suited to the magnificence of the fabrick. There are places designed by Sir Christopher Wren for monuments, which might become a noble ornament to the building, if pro-

perly adapted to their situations. Some parts might contain busts, some single figures, some groups of figures, some bas-reliefs, and some tablets with inscriptions only, according to the expence intended by him who should cause the monument to be erected. All this might be done under the direction of the Royal Academy, who should determine the size of the figures, and where they should be placed, so as to be ornamental to the building.*

The Hague.

PASSING by Dort, Rotterdam, and Delft, where we saw no pictures, we proceeded to the Hague. The principal collection here is in the gallery of the Prince of Orange, in which are many excellent pictures, principally of the Dutch school. Hague.

* Our author considered the plan which he has here sketched, as likely to be extremely beneficial to the Arts, and was so desirous that it should be carried into execution, that after it had been determined to erect a monument to Dr. Johnson in Westminster-Abbey, and a place had been assigned for that purpose, he exerted all his influence with his friends, to induce them to relinquish the scheme proposed, and to consent that the monument of that excellent man should be erected in St. Paul's; where it will very soon be placed.—In conformity with these sentiments, our author was buried in that cathedral.

HAGUE.

GALLERY OF THE PRINCE OF ORANGE.

WOUVERMANS.

HERE are many of the best works of Wouvermans, whose pictures are well worthy the attention and close examination of a Painter. One of the most remarkable of them is known by the name of THE HAY-CART; another in which there is a coach and horses, is equally excellent. There are three pictures hanging close together in his three different manners: his middle manner is by much the best; the first and last have not that liquid softness which characterises his best works. Beside his great skill in colouring, his horses are correctly drawn, very spirited, of a beautiful form, and always in unison with their ground. Upon the whole, he is one of the few painters, whose excellence in his way is such as leaves nothing to be wished for.

REMBRANDT.

A STUDY of a SUSANNA, for the picture by Rembrandt which is in my possession: it is nearly the same action, except that she is here sitting. This is the third study I have seen for this figure. I have one myself, and the third was in the possession of the late Mr. Blackwood. In the drawing which he made for this picture, which I have, she is likewise sitting; in the picture she is on her legs, but leaning forward. It appears very extraordinary that Rembrandt should have taken so much pains, and have made at last so very ugly and ill-favoured a figure; but

but his attention was principally directed to the colouring and effect, in which it must be acknowledged he has attained the highest degree of excellence. HAGUE.

A PICTURE of Dutch gallantry, by Mieris; a man pinching the ear of a dog which lies on his mistress's lap. MIERIS.

A boy blowing bubbles. MIERIS.

Two Vandeveldes. VANDEVELDE.

Two portraits, Kitcat size, by Rubens, of his two wives; both fine portraits, but Eleanor Forman is by far the most beautiful, and the best coloured. RUBENS.

A PORTRAIT by Vandyck of Simon the painter. This is one of the very few pictures that can be seen of Vandyck, which is in perfect preservation; and on examining it closely it appeared to me a perfect pattern of portrait-painting: every part is distinctly marked, but with the lightest hand, and without destroying the breadth of light: the colouring is perfectly true to nature, though it has not the brilliant effect of sun-shine, such as is seen in Rubens's wife: it is nature seen by common day-light. VANDYCK.

A PORTRAIT of a young man by Rembrandt, dressed in a black cap and feathers, the upper part of the face overshadowed: for colouring and force nothing can exceed it. REMBRANDT.

A PORTRAIT by Holbein; admirable for its truth and precision, and extremely well coloured. The blue HOLBEIN.

flat

HAGUE. flat ground which is behind the head, gives a general effect of dryness to the picture: had the ground been varied, and made to harmonise more with the figure, this portrait might have stood in competition with the works of the best portrait-painters. On it is written,—"Henry Chesman, 1533."

HENRY POTT. A WHOLE-length portrait of Charles the First, about a foot long, dressed in black, the crown and globe lying on the table, tolerably well painted by Henry Pott, a name I am unacquainted with:—the date on it 1632.*

VANDERWERF. THE flight into Egypt, by Vanderwerf; one of his best: the back-ground is much cracked, an accident not unfrequent in his pictures.

FERBURG. A CONVERSATION by Ferburg; a woman sitting on the ground leaning her elbow on a man's knee, and resting her head on her hand.

TENIERS. A KITCHEN by Teniers.

OSTADE. Two Ostades.

RUBENS. A LANDSCAPE by Rubens; light and airy. It is engraved among the set of prints of Rubens's landscapes; it is that where two men are sawing the trunk of a tree.

* Henry Pott, according to Descamps, was of Harlem, and drew portraits of the King and Queen of England, and of the principal nobility; but at what time is not specified. Lord Orford, (ANECD. OF PAINT. iii. 293, 8vo.) suggests that he probably drew Charles II. in his exile; but the date here given shews that he was in England in the early part of his father's reign.

THE

THE Virgin and Christ, by Vandyck, coloured in the manner of Rubens; so much so, as to appear at first sight to be of his hand; but the character of the child shews it to be Vandyck's. HAGUE. VANDYCK.

VENUS asleep on the bank of a canal, her reflection seen in the water; a satyr drawing off the drapery; two Cupids: she is lying with her back upwards. POUSSIN.

CATTLE, finely painted by Potter, remarkable for the strong reflection of one of them in the water: dated 1648. POTTER.

Two pictures of flowers and fruits with animals, by Brugle: one serves for a border to a bad portrait; the other to a picture of Rottenhamer: the frames are much better than the pictures. BRUGLE.

THE inside of Delft church by Hockgeest, in which is represented the tomb of William Prince of Orange; it is painted in the manner of Dewit, but I think better: —dated 1651. HOCK-GEEST.

FRUIT by Deheem; done with the utmost perfection. DEHEEM.

A PORTRAIT of a lady, with a feather in her hand, by Vandyck; of which there is a print. VANDYCK.

A WOMAN with a candle, by Gerard Dow: engraved by Captain Baillie. GERARD DOW.

A WOMAN

HAGUE. METSU. A WOMAN writing, looking up, and speaking to another person; by Metsu.

JEAN STEEN. HERE are many of Jean Steen, excellently well painted, but I think they have less character and expression than is usual in his pictures.

THERE are some large pictures which take up too much room in this small gallery, more than their merit gives them any claim to; among which is a very large picture of Adam and Eve, said to be of Andrea Sacchi, which has been so much repaired, that no judgment can be formed, who is the author.

SNYDERS. A LARGE hunting by Snyders, well painted, but it occupies too much space. His works, from the subjects, their size, and we may add, from their being so common, seem to be better suited to a hall or ante-room, than any other place.

THE HOUSE IN THE WOOD.

IN the house in the Wood, about a mile out of town, we saw no pictures except those in the hall, which is painted on every side; and every recess and corner has some allegorical story, by Jordaens, Van Fulden, Lievens, or Honthorst. The different hands that have been here employed, make variety, it is true; but it is VARIETY OF WRETCHEDNESS.

JORDAENS. VAN FULDEN. LIEVENS. HONTHORST.

NESS. A triumphal entry, by Jordaens, is the best, and this is but a confused business; the only part which deserves any commendation is, the four horses of the chariot, which are well painted: it is remarkable that the fore leg of each of the horses is raised, which gives them the formality of trained soldiers. HAGUE.

GREFFIER FAGEL.

CHARLES the First, the same as that in the gallery of the Prince: to this is added the Queen, and a child sitting on the table; the child is admirable. H. POTT.

A MAN driving cattle. BERGHEM.

A GIRL receiving a letter from an old woman. FERBURG.

A WOMAN asleep, a man putting aside her handkerchief; another laughing. GERARD DOW.

A FAMILY, by Brower. BROWER.

A CHYMIST, by Teniers. TENIERS.

A PORTRAIT of a lady, by Vandyck. VANDYCK.

THE Greffier has likewise a large and choice collection of drawings, many of which were bought in England, as appears from the marks of Sir Peter Lely and Richardson; and those are in general much superior to what he purchased from Baron Stosck.

HAGUE. THE CABINET OF M. VAN HECHEREN.

OSTADE. Two pictures by Ostade.

A BERGHEM.

Two of I. STEEN.

A VANDERHEYDEN.

A WOUVERMANS.

HONDER-KOOTER. BIRDS small, mushrooms and weeds.

FLOWERS by Heysum, Mignon, and Deheem; the last is the best.

WOUVER-MANS. A SKIRMISH, where there is a mill on fire; admirable.

A VANDERWERF.

A METSU.

RUBENS. A SKETCH of Rubens; Christ carrying the Cross.

A BEGA, and a Polemburg.

A FIGURE in white sattin, by Ferburg.

PAUL POTTER. A LANDSCAPE, by Paul Potter; the animals admirably painted, the trees too much like wire.

A DU JARDIN.

AMSTER-

AMSTERDAM.—THE STADTHOUSE.

AMSTERDAM. VANDER HELST.

THE best picture in this house is painted by Vander Helst. It represents a company of trained bands, about thirty figures, whole-length; among which the Spanish Ambassador is introduced shaking hands with one of the principal figures. This is perhaps the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait, than any other I have ever seen: they are correctly drawn, both head and figures, and well coloured; and have great variety of action, characters, and countenances, and those so lively and truly expressing what they are about, that the spectator has nothing to wish for. Of this picture I had before heard great commendations; but it as far exceeded my expectation, as that of Rembrandt fell below it. So far indeed am I from thinking that this last picture deserves its great reputation, that it was with difficulty I could persuade myself that it was painted by Rembrandt: it seemed to me to have more of the yellow manner of Boll. The name of Rembrant, however, is certainly upon it, with the date, 1642. It appears to have been much damaged, but what remains seems to be painted in a poor manner. There are here many more large pictures of the same kind, with thirty or forty heads in each; they are as old as the time of Holbein, in his manner, and many of them nearly as well painted. I wished to learn the

AMSTERDAM. names of the artists, as they are doubtless the works of painters well known in the history of the art; but I could get no information.

DE WITT. A FRIZE over one of the doors in chiaro oscuro, by De Witt, is not only one of the best deceptions I have seen, but the boys are well drawn; the cieling and side of the room in colours are likewise by him, but a poor performance. The academy of painting is a part of this immense building: in it are two admirable pictures, composed entirely of portraits; one by Rembrandt, and the other by Bartholomew Vander Helst. That of Rembrandt contains six men dressed in black; one of them who has a book before him, appears to have been reading a lecture; the top of the table not seen. The heads are finely painted, but not superior to those of his neighbour. The subject of Vander Helst is the society of archers bestowing a premium: they appear to be investing some person with an order. The date on this is 1657; on the Rembrandt 1661.

REMBRANDT. VANDER HELST.

THE WHARF OFFICE.

AT the office of the Commissary of the Wharfs is one of Vandervelde's most capital pictures: it is about twelve feet long; a view of the Port of Amsterdam, with an infinite quantity of shipping.

VELDE.

SURGEONS' HALL.

THE Professor Tulpius dissecting a corpse which lies on the table, by Rembrandt. To avoid making it

REMBRANDT.

an

an object disagreeable to look at, the figure is but just cut at the wrist. There are seven other portraits coloured like nature itself, fresh and highly finished. One of the figures behind has a paper in his hand, on which are written the names of the rest; Rembrandt has also added his own name, with the date, 1672. The dead body is perfectly well drawn, (a little fore-shortened,) and seems to have been just washed. Nothing can be more truly the colour of dead flesh. The legs and feet, which are nearest the eye, are in shadow; the principal light, which is on the body, is by that means preserved of a compact form. All these figures are dressed in black. AMSTERDAM.

ABOVE stairs is another Rembrandt of the same kind of subject; Professor Deeman standing by a dead body, which is so much foreshortened, that the hands and the feet almost touch each other: the dead man lies on his back with his feet towards the spectator. There is something sublime in the character of the head, which reminds one of Michael Angelo; the whole is finely painted, the colouring much like Titian. REMBRANDT.

THE CABINET OF MR. HOPE.

Two swans, ducks, and peacocks; admirable. HONDEKOOTER.

MERRY making, two of the figures dancing. I. STEEN.

A DEAD swan, and dead hare; perfect every way; beyond Hondecooter. WEENINX.

AMSTERDAM. AN excellent Vanderheyden.

A DU JARDIN; like Potter, but better than that which hangs below it.

Two little beautiful Vanderveldes.

A ROTTENHAMER.

OSTADE. THREE figures, very natural; by Ostade.

GERARD DOW. A WOMAN asleep; a figure tickling her nose; a man lighting his pipe; a lantern, and a woman with a candle, behind.

THE Virgin in the clouds, surrounded with angels, VANDYCK. by Vandyck.

ALBERT CUYP. CATTLE and a shepherd, by Albert Cuyp, the best I ever saw of him; and the figure is likewise better than usual; but the employment which he has given the shepherd in his solitude is not very poetical: it must, however, be allowed to be truth and nature; he is catching fleas or something worse.

VANDERVELDE. A VANDERVELDE.

FERBURG. A FERBURG. A lady playing on a guitar, dressed as usual in a white sattin petticoat, and a red gown edged with ermine.

A WOUVERMANS.—A Gabriel Metsu.—A Berghem.—A Metsu.

DEAD

DEAD game, small, by P. Gyssels; highly finished, and well coloured. AMSTERDAM. GYSSELS.

A WOUVERMANS, the best I ever saw; a gentleman and lady on horseback; he has an umbrella in his hand, and he is talking to another horseman who has his hat off: a man before them playing on a bagpipe, followed by a man and woman dancing; behind at a distance, other figures dancing to another musician, who stands elevated against a great tree. WOUVERMANS.

A LANDSCAPE by Adrian Vandervelde; very fine. A. VANDERVELDE.

A VIEW of a church by Vander Heyden, his best; two black friars going up steps. Notwithstanding this picture is finished as usual very minutely, he has not forgot to preserve at the same time a great breadth of light. His pictures have very much the effect of nature, seen in a camera obscura. VANDER HEYDEN.

THE inside of the great church at Antwerp, by Peter Neefs.

A LANDSCAPE by Adrian Vandervelde; the outside of a garden: the highest and most successfully finished picture that perhaps there is in the world, of this painter; it is beautifully coloured, and has vast force. The cattle are finely drawn, and in very difficult attitudes. A. VANDERVELDE.

A VIEW of Campo Vaccino, by Lingelback. LINGELBACK.

THE death of Cleopatra, by Lairesse. Her figure is well drawn, and in an attitude of great grace; but the style is degraded by the naturalness of the white sattin, which LAIRESSE.

AMSTERDAM. which is thrown over her. A woman lies dead at the feet of the bed. This picture is as highly finished as a Vanderwerf, but in a much better style, excepting the drapery, which is not equal to Vanderwerf. Vanderwerf painted what may be truly called drapery; this of Lairesse is not drapery, it is white sattin.

WEENINX. A DEAD stag, by Weeninx.

J. STEEN. AN oyster-feast by J. Steen, in which is introduced an excellent figure of old Mieris, standing with his hands behind him.

METSU. A WOMAN reading a letter; the milk-woman who brought it, is in the mean time drawing a curtain a little on one side, in order to see the picture under it, which appears to be a sea-view.

BACHUYSEN. A LARGE and capital picture of Bachuysen.

VANDERWERF. THREE pictures of Vanderwerf; a Magdalen, Lot and his daughters, Christ and St. Thomas. The drapery of St. Thomas is excellent; the folds long continued unite with each other, and are varied with great art.

G. DOW. A WOMAN at a window with a hare in her hand; bright colouring, and well drawn: a dead cock, cabbage, and carrots, lying before her. The name of Gerard Dow is written on the lantern which hangs on one side. The space under the window is filled with the bas-relief of boys with a goat,

a goat, which he so often painted, after Fiamingo. This part is at least equally well painted with the figure. AMSTERDAM.

AN old man by Mieris, with a glass of wine and shrimps on the table: a woman behind, scoring the reckoning; a fiddle lying in the window. MIERIS.

CHRIST asleep in the storm, by Rembrandt. In this picture there is a great effect of light, but it is carried to a degree of affectation. REMBRANDT.

THE Assumption of the Virgin, by Vandyck; a faint picture, at least it appears so in comparison of those contiguous: it unluckily hangs near a Rembrandt. She is surrounded by little angels; one of them is peeping archly at you under a bundle of drapery, with which he has covered himself: this comicalness is a little out of its place.—There is a print by Vorsterman. VANDYCK.

THE CABINET OF M. GART.

THIS house is full of pictures, from the parlour to the upper story. We begin at the top.

Two fine pictures of Ferburg; the white sattin remarkably well painted. He seldom omitted to introduce a piece of white sattin in his pictures. As I reprobated the white sattin in the picture of the death of Cleopatra by Lairesse, and make no objection here, it must be remembered that the subject of Lairesse's picture is heroick, and he has FERBURG.

AMSTERDAM. treated it in the true historical style, in every respect, except in his white sattin: but in such pictures as Ferburg painted, the individuality and naturalness of the representation makes a considerable part of the merit.

WEENINX. DEAD SWANS by Weeninx, as fine as possible. I suppose we did not see less than twenty pictures of dead swans by this painter.

WOUVERMANS. A HARVEST, by Wouvermans.

VANDERHEYDEN. A CANAL, by Vanderheyden, highly finished, and finely coloured.

J. STEEN. SNICK and SNEE, by Jean Steen.

REMBRANDT. A BUTCHER'S shop, an ox hanging up, opened, by Rembrandt: a woman looking over a hatch, so richly coloured, that it makes all the rest of the picture seem dry.

WEENINX. THE pillaging of a village by Turks, a soldier driving off the cattle; well composed and finely coloured.

G. DOW. A TRUMPETER at a window, by G. Dow; his face in shadow; his hand receives the principal light: admirably drawn and coloured.

ECKHOUT. ST. PETER and ST. PAUL curing the lame man, by Eckhout. Some parts of this picture are so exactly like Rembrandt, that a connoisseur might without disgrace at first sight mistake it for his.

AN

AN old woman with a large book before her, looking up at a bird in a cage, by Metsu: one of the best of this master. AMSTERDAM. G. METSU.

TRAVELLERS resting on the road, their galled horses grazing by them: a Wouvermans. WOUVERMANS.

Two Honderkooters. HONDERKOOTER.

A CONVERSATION of portraits, by Vanderhelst. VANDERHELST.

CATTLE, by Adrian Vandervelde. VANDERVELDE.

BACCHANALIANS, by Jordaens. JORDAENS.

DRINKING and GAMING, by J. Steen, a large composition of about twenty figures, well drawn and coloured: one of the women who has thrown her leg over a bagpipe-player, has a great degree of beauty. J. STEEN.

Two Teniers; guard-rooms. TENIERS.

A PAUL POTTER.

ANOTHER Jean Steen.

STILL-LIFE, by Van de Hende, a wonderful instance of patience in finishing, particularly a globe, on which is seen the map of Europe. VAN DE HENDE.

FLOWERS, by V. Huysum.

A BAMBOCCIO.

AN admirable portrait, by Rubens.

A PORTRAIT, by Frank Hals.

A PORTRAIT, by Rembrandt.

AMSTERDAM.

THE CABINET OF MR. LE BRUN.

DEAD HARE, &c. by Weeninx.

VICTOR, *school of* RUBENS. TOBIAS taking leave of his father; his mother with a spinning-wheel.

EVERDINGE. A FRESH gale, by Everdinge; like Bachuysen, but the light mellower.

A WOMAN pouring milk from one vessel to another; by D. Vandermeer.

D. VANDERMEER.

VANDER DOES. CATTLE, by Vander Does; admirable, with great facility.

POLEMBERG. A NATIVITY, by Polemberg.

A LINGELBACK, a Vanderheyden, and a Crabache.

VANDERVELDE. A GROUP of ships, by Vandervelde; a calm: admirable.

RACHAEL ROOS. FLOWER-PIECES, by Rachael Roos.

BERKHIDE. A VIEW of a country house, by Berkhide; a little harder than Vanderheyden.

C. MARATTI. ST. JOHN writing the Apocalypse; two boy angels; the Virgin in the clouds. It is a rare instance to see an Italian picture here.

FEREURG. PORTRAITS of Ferburg and his wife, small whole-lengths.

J. STEEN. A WOMAN with a child sucking, a boy beating a drum; behind, figures drinking: over a door is written—SALUS

PATRIÆ, with Jean Steen's name in gold letters. There is great force in this picture. AMSTERDAM.

THE pillaging of a village, by Wouvermans. WOUVERMANS.

INSIDE of a room, with a woman and child. Its companion, a woman sweeping. P. HOOGT.

THE account which has now been given of the Dutch pictures is, I confess, more barren of entertainment, than I expected. One would wish to be able to convey to the reader some idea of that excellence, the sight of which has afforded so much pleasure: but as their merit often consists in the truth of representation alone, whatever praise they deserve, whatever pleasure they give when under the eye, they make but a poor figure in description. It is to the eye only that the works of this school are addressed; it is not therefore to be wondered at, that what was intended solely for the gratification of one sense, succeeds but ill, when applied to another. DUTCH SCHOOL.

A MARKET-WOMAN with a hare in her hand, a man blowing a trumpet, or a boy blowing bubbles, a view of the inside or outside of a church, are the subjects of some of their most valuable pictures; but there is still entertainment, even in such pictures: however uninteresting their subjects, there is some pleasure in the contemplation of the truth of the imitation. But to a painter they afford likewise instruction in his profession; here he may learn the

the art of colouring and composition, a skilful management of light and shade, and indeed all the mechanical parts of the art, as well as in any other school whatever. The same skill which is practised by Rubens and Titian in their large works, is here exhibited, though on a smaller scale. Painters should go to the Dutch school to learn the art of painting, as they would go to a grammar-school to learn languages. They must go to Italy to learn the higher branches of knowledge.

We must be contented to make up our idea of perfection from the excellencies which are dispersed over the world. A poetical imagination, expression, character, or even correctness of drawing, are seldom united with that power of colouring, which would set off those excellencies to the best advantage: and in this, perhaps, no school ever excelled the Dutch. An artist, by a close examination of their works, may in a few hours make himself master of the principles on which they wrought, which cost them whole ages, and perhaps the experience of a succession of ages, to ascertain.

The most considerable of the Dutch school are, Rembrandt, Teniers, Jean Steen, Ostade, Brouwer, Gerard Dow, Mieris, Metsu, and Ferburg: these excel in small conversations. For landscapes and cattle, Wouvermans, P. Potter, Berghem, and Rysdale; and for buildings, Vander-

Vanderheyden. For sea-views, W. Vandervelde, Jun. and Backhuysen. For dead-game, Weeninx and Honderkooter. For flowers, Deheem, Vanhuysum, Rachael Roos, and Brueghel. These make the bulk of the Dutch school.

I consider those painters as belonging to this school, who painted only small conversations, landscapes, &c. Though some of those were born in Flanders, their works are principally found in Holland: and to separate them from the Flemish school, which generally painted figures large as life, it appears to me more reasonable to class them with the Dutch painters, and to distinguish those two schools rather by their style and manner, than by the place where the artist happened to be born.

Rembrandt may be considered as belonging to both or either, as he painted both large and small pictures.

The works of D. Teniers, jun. are worthy the closest attention of a painter, who desires to excel in the mechanical knowledge of his art. His manner of touching, or what we call handling, has perhaps never been equalled: there is in his pictures that exact mixture of softness and sharpness, which is so difficult to execute.

Jean Steen has a strong manly style of painting, which might become even the design of Raffaelle, and he

he has shewn the greatest skill in composition, and management of light and shadow, as well as great truth in the expression and character of his figures.

THE landscapes of Rysdale have not only great force, but have a freshness which is seen in scarce any other painter. What excellence in colouring and handling is to be found in the dead game of Weeninx!

A CLEARNESS and brilliancy of colouring may be learned by examining the flower-pieces of Deheem, Huysum and Mignon; and a short time employed in painting flowers would make no improper part of a painter's study. Rubens's pictures strongly remind one of a nosegay of flowers, where all the colours are bright, clear, and transparent.

I HAVE only to add, that in this account of the Dutch pictures, which is indeed little more than a catalogue, I have mentioned only those which I considered worthy of attention. It is not to be supposed that those are the whole of the Cabinets described; perhaps in a collection of near a hundred pictures, not ten are set down: their being mentioned at all, therefore, though no epithet may be added, implies excellence.

I HAVE been more particular in the account of Mr. Hope's Cabinet, not only because it is acknowledged to be

be the first in Amsterdam, but because I had an opportunity, (by the particular attention and civility of its possessors) of seeing it oftener, and considering it more at my leisure, than any other collection.

Dusseldorp Gallery.

THIS gallery is under the care of Mr. Lambert Kraye, who likewise is the director of the Academy. Dusseldorp.

The easy access which you have to this collection of pictures, seeing it as often, and staying in it as long as you please, without appearing to incommode any body, cannot but be very pleasing to strangers, and very advantageous to the students in painting, who seem to have the same indulgence; for we found many copying in the gallery, and others in a large room above stairs, which is allotted for that purpose. I could not help expressing to Mr. Kraye the pleasure I felt, not only at the great conveniency with which I saw the gallery, but likewise at the great indulgence granted to the students. He said it was the Elector's wish to afford the most perfect accommodation to those who visit the collection; but in regard to the students, he took some credit to himself in procuring for them that advantage. When he first asked the Elector's leave for students to copy the pictures in the gallery, the Prince refused; and the reason he assigned was, that those copies afterwards would be sold for originals

DUSSELDORP. ginals, and thus, by multiplying, depreciate the value of the collection. Mr. Kraye answered, that those who could make such copies were not persons who spent their time in copying at all, but made originals of their own invention; that the young students were not likely to make such copies as would pass for originals with any but the ignorant; and that the mistakes of the ignorant were not worth attention: he added, that as his Highness wished to produce artists in his own country, the refusing such advantages to young students would be as unwise, as if a patron of learning, who wished to produce scholars, should refuse them the use of a library. The Elector acquiesced, and desired him to do whatever he thought would contribute to advance the art.

FIRST ROOM.

JORDAENS. THE first picture which strikes the eye on entering the gallery, is a Merry-making of Jordaens, which is by far the best picture I ever saw of his hand. There is a glow of colours throughout, and vast force; every head and every part perfectly well drawn: vulgar, tumultuous merriment was never better expressed; and for colouring and strength, few pictures of Rubens are superiour. There is a little grey about the women's dress; the rest are all warm colours, and strong shades.

VANDYCK. FOUR whole-length pictures by Vandyck, all dressed

in black; three men and one woman. They are all fine portraits, in his high-finished manner. DUSSELDORP.

CHRIST with a cross, receiving the four penitents, Mary Magdalen, Peter, David, and the penitent thief. This picture does no great honour to Vandyck; the head of the Magdalen is badly drawn, and David is but a poor character; he looks as much like a thief, as the thief here represented: the naked arm of Christ is badly drawn; the outline quick and short, not flowing: the only excellence which this picture possesses is the general effect, proceeding from the harmony of colouring. VANDYCK.

HERE is an immense picture of G. de Crayer, mentioned not on account of its excellence in my own opinion, but from its being in such high estimation in this country; and it is certainly one of his largest works. Though it cannot be said to be defective in drawing or colouring, yet it is far from being a striking picture. There is no union between his figures and the ground; the outline is every where seen, which takes away the softness and richness of effect: the men are insipid characters, and the women want beauty. The composition is something on the plan of the great picture of Rubens in the St. Augustins at Antwerp; that is, the subject is of the same kind, but there is a great difference indeed in their degree of merit. The dead and cold effect of this picture, as well as many GASP. DE CRAYER.

Dussel-dorp. others of modern masters in this gallery, sets off those of Rubens to great advantage. It would be a profitable study for a young painter to look from those pictures to Rubens, and compare them again and again, till he has investigated and fixed in his mind the cause and principles of such brilliant effects in one instance, and of failure (when there is failure) in the other.

Snyders, De Vos, Fyt, Weeninx. DEAD game, boar and stag-hunting, by Snyders, De Vos, Fyt, and Weeninx: the Weeninx is the most remarkably excellent.

Vandyck. "TAKE UP THY BED AND WALK," by Vandyck, in the manner of Rubens. This picture appears to be painted about the time when he did that of the four penitents; it has the same defects and the same beauties.—A print by Pontius.

Valentine. SOLDIERS playing at Moro; a duplicate of one in the gallery of the Duke of Rutland.

Vandyck. A PIETA, by Vandyck, in the manner of Rubens. Mr. Kraye is of opinion, that it is painted by Rubens: this difference of opinion among connoisseurs shews sufficiently how much the first manner of Vandyck was like that of Rubens. He is almost the only instance of a successful imitation: however, he afterwards had a manner of his own.

ST. JOHN is blubbering in a very ungracious manner. The attitude of the Christ would be admirable, if the head had not so squalid an appearance. The whole figure of Christ is equally light, which, with the help of the white linen on the Virgin's knee, makes a large mass of light: her head and the head of Mary Magdalen make the lesser lights. St. John's drapery, which is a light red, makes the light lose itself by degrees in the ground. DUSSELDORP.

SECOND ROOM.

IN the next room are three admirable pictures by Vandyck; St. Sebastian, Susanna, and a Pieta. The first two were done when he was very young, highly coloured, in the same manner as the Jupiter and Antiope at Mr. Dasch's at Antwerp, a picture on the same subject in the possesion of Lord Coventry, his own portrait at the Duke of Grafton's, and the portrait of Rubens in my possession: he never afterwards had so brilliant a manner of colouring; it kills every thing near it. Behind are figures on horseback, touched with great spirit. This is Vandyck's first manner, when he imitated Rubens and Titian, which supposes the sun in the room: in his pictures afterwards he represented the effects of common day-light: both were equally true to nature; but his first manner carries a superiority with it, and seizes our attention, whilst the pictures painted in his latter manner run a risk of being overlooked. VANDYCK.

THE

DUSSELDORP. THE Pieta is also finely coloured, (though not of that splendid kind,) correctly drawn, and finished with the utmost care and precision.

VANDYCK. THERE are likewise three other pictures of Vandyck in this room; one of them is the Virgin and Child, and St. John; the Virgin looking down on the St. John, who is presenting his label to Christ. The two others are small pictures; the assumption of St. Rosalia, and the Virgin presenting St. Rosalia to the Trinity: both very indifferent performances.

VANDYCK. Two whole-length portraits of ladies. Of that in black the colours are flown; her face is whiter than her linen.

AMOROSO. A GIRL sleeping on the ground, by Amoroso; simple, and natural.

GERARD DOW. BUT the picture which is most valued here, and which gives name to the room is the Gerard Dow; a Mountebank haranguing from his stage to figures of different ages, but I cannot add—of different characters; for there is in truth no character in the picture. It is very highly finished, but has nothing interesting in it. Gerard Dow himself is looking from a window with his palette and pencils in his hand. The heads have no character, nor are any circumstances of humour introduced. The only incident

is

is a very dirty one, which every one must wish had been omitted; that of a woman clouting a child. The rest of the figures are standing round, without invention or novelty of any kind. This is supposed to be the largest composition that he ever made, his other works being little more than single figures; and it plainly appears that this was too much for him,—more than he knew how to manage. Even the accessories in the back-ground are ill managed and disproportioned; a stump of a tree is too small, and the weeds are too large; and both are introduced with as much formality as if they were principal objects. Upon the whole the single figure of the woman holding a hare in Mr. Hope's collection, is worth more than this large picture, in which perhaps there is ten times the quantity of work. DUSSELDORP.

THIRD ROOM.

NOLI ME TANGERE, of Barocci. The figures have not much grace; the Magdalen looks as if she was scratching her head; it is, however, finely coloured. There is a print of this picture. BAROCCI.

A HOLY family, of Raffaelle: Christ and St. John attending to each other, the Virgin sitting on the ground looking at Elizabeth; St. Joseph behind with both hands on his staff; which all together make a very regular pyramid. The Virgin is beautiful, as are likewise the children: indeed RAFFAELLE.

DUSSELDORP. indeed the whole is to be admired; but the colouring has a disagreeable yellow cast: it is in his first manner.

CARLO CIGNANI. AN immense picture of the Ascension of the Virgin, by Carlo Cignani; heavy, and in no point excellent: a proper companion for the large picture of Gaspard de Crayer.

DOMENICHINO. SUSANNA and the two Elders, by Domenichino. She is sitting at a fountain, the two Elders are behind a balustrade: her head is fine, as are those of the old men; but it is upon the whole but a poor barren composition. There is as much expression in the Susanna as perhaps can be given, preserving at the same time beauty; but the colour is inclinable to chalk, at least it appears so after looking at the warm splendid colours of Rubens: his full and rich composition makes this look cold and scanty. She is awkardly placed by herself in the corner of the picture, which appears too large for the subject, the canvas not being sufficiently filled.

LUCA JORDANO. HERE are many Luca Jordanos, which are composed in a picturesque manner; and some very ordinary pictures of Paulo Veronese.

PAULO VERONESE.

AT the further end are two picturesque compositions of Luca Jordano; the feeding of the Multitude, and the Elevation of the Cross; where he has disposed of a vast

LUCA JORDANO.

mob

mob of people with great skill, in Tintoret's manner; and if they had his, or rather Paul Veronese's colouring, these would be considered as very extraordinary pictures; but there is here a want of briskness and brilliancy of colour: a kind of clay colour seems to predominate in his pictures. When one looks at Luca Jordano, and sees a work well composed, well drawn, and with good keeping, one wonders how he has missed being a great name. DUSSELDORP.

A CRUCIFIXION of Tintoret, with a great number of figures, but ill composed, and full of small spots of light: parts of this picture, however, are not ill painted. TINTORET.

A FINE portrait of Vesalius the Anatomist when young, by Tintoret. He has a skirrous bone in his left hand, the other holds a compass: he looks at the spectator with a most penetrating eye. It is apparently the same countenance as the engraved portrait prefixed to his works, but much younger. TINTORET.

CHRIST putting in the Sepulchre, by A. Caracci. This appears to have been one of his best works: it is finely drawn and composed; and the Christ is in graceful attitudes. A. CARACCI.

UNDER this picture is an ECCE HOMO, a head only; said to be of Coreggio; but apparently of Domenico Feti. DOMENICO FETI.

DUSSELDORF. It should seem by this mistake that there is a resemblance in the manner of Domenico Feti to that of Coreggio: what there is, which is very little, lies in the colouring; there is something of a transparent and pearly tint of colour in this head, but the character is much inferior to Coreggio: it is in heads or small parts of pictures, only, that perhaps some resemblance may be discovered; in the larger works of D. Feti nobody can be deceived.

CARLO DOLCI. A CARLO DOLCI; Madonna and Bambino with a lily. This is one of his best works: the expression of the Virgin is very beautiful; the Christ, which is a little figure at length, though not excellent, is still better than his children generally are.

LUCA JORDANO. Two portraits dressed in rags, like beggars, by Luca Jordano, in imitation of Spagnolet's manner; well-painted. They are said to be his own and his father's picture. I have seen a portrait by Caravaggio, painted by himself, in the same style: it is difficult to find out the wit or humour of this conceit of being drawn in the character of beggars.

C. PROCACCINI. A HOLY-FAMILY by Camillo Procaccini, his best; finely coloured: the Christ's head admirable.

GIACOMO BASSAN. ST. JEROME, said to be by Paul Veronese, but certainly by Giacomo Bassan.

FOURTH

FOURTH ROOM.

THE most distinguished pictures in this room are the Vanderwerfs, which are twenty-four in number. Three of them are as large as life; a Magdalen, whole-length, and two portraits. The Magdalen was painted as a companion to the St. John of Raffaelle, but it was not thought even by his friends and admirers that he had succeeded: however, he certainly has spared no pains; it is as smooth and as highly finished as his small pictures; but his defects are here magnified, and consequently more apparent. His pictures, whether great or small, certainly afford but little pleasure. Of their want of effect it is worth a painter's while to enquire into the cause. One of the principal causes appears to me, his having entertained an opinion that the light of a picture ought to be thrown solely on the figures, and little or none on the ground or sky. This gives great coldness to the effect, and is so contrary to nature and the practice of those painters with whose works he was surrounded, that we cannot help wondering how he fell into this mistake.

HIS naked figures appear to be of a much harder substance than flesh, though his outline is far from cutting, or the light not united with the shade, which are the most common causes of hardness; but it appears to me that in the present instance the hardness of manner proceeds from

DUSSELDORP.

the softness and union being too general; the light being every-where equally lost in the ground or its shadow: for this is not expressing the true effect of flesh, the light of which is sometimes losing itself in the ground, and sometimes distinctly seen, according to the rising or sinking of the muscles: an attention to these variations is what gives the effect of suppleness, which is one of the characteristicks of a good manner of colouring.

THERE is in nature a certain proportion of bluntness and sharpness: in the medium between those two extremes, the true and perfect art of imitating consists. If the sharp predominate, it gives a dry manner; if the blunt predominate, it makes a manner equally removed from nature; it gives what painters call woolliness and heaviness, or that kind of hardness which is found in those pictures of Vanderwerf.

IN describing Vanderwerf's manner, were I to say that all the parts every-where melt into each other, it might naturally be supposed that the effect would be a high degree of softness; but it is notoriously the contrary, and I think for the reason that has been given: his flesh has the appearance of ivory, or plaister, or some other hard substance. What contributes likewise to give this hardness, is a want of transparency in his colouring, from his admitting little or no reflexions of light. He has also

the defect which is often found in Rembrandt; that of making his light only a single spot. However, to do him justice, his figures and his heads are generally well drawn, and his drapery is excellent: perhaps there are in his pictures as perfect examples of drapery as are to be found in any other painter's works whatever. DUSSELDORP.

THERE are likewise in this room eight Rembrandts; the chief merit of which consists in his peculiarity of manner,—of admitting but little light, and giving to that little a wonderful brilliancy. The colouring of Christ in THE ELEVATION OF THE CROSS, cannot be exceeded; it is exactly the tint of Vandyck's Susanna in the other room; but whether the ground of this picture has been re-painted, or the white horse, which was certainly intended to make the mass of light broader, has lost its brightness, at present the Christ makes a disagreeable string of light. REMBRANDT.

IN reality here are too many Rembrandts brought together: his peculiarity does not come amiss, when mixed with the performances of other artists of more regular manners; the variety then may contribute to relieve the mind, fatigued with regularity.

THE same may be said of the Vanderwerfs; they also are too numerous. These pictures, however, tire the spectator for reasons totally opposite to each other; the Rembrandts

DUSSELDORP. brandts have too much salt, and the Vanderwerfs too much water, on neither of which we can live.—These Rembrandts are now engraving by ———. The storm at Mr. Hope's seems to belong to this set.

TITIAN. A PORTRAIT of a Gentleman by Titian, a Kitcat: one hand a-kembo, the hand itself not seen, only a bit of the ruffle; the other, the left, rests on what appears to be his sword; he is looking off. This portrait has a very pleasing countenance, but is not painted with much facility, nor is it at all mannered; the shadows are of no colour; the drapery being black, and the ground being very near as dark as it, prevents the arm a-kembo from having a bad effect. It is no small part of our art to know what to bring forward in the light, and what to throw into shade.

FLINKS. THE portraits of Flinks and his wife, said to be of Rembrandt, but I think, from the yellow bad taste of colouring, that they are rather by Flinks himself.

THE rest of the pictures in this room are but ordinary, JORDAENS. if we except a picture by Jordaens, of the Satyr blowing hot and cold, which is equally well painted with the feast above mentioned. He ought never to have attempted higher subjects than satyrs, or animals, or men little above beasts; for he had no idea of grace or dignity of character; he

he makes therefore a wretched figure in grand subjects. He certainly, however, understood very well the mechanical part of the art; his works are generally well coloured, and executed with great freedom of hand. DUSSELDORP.

OVER the door, THE TRIBUTE-MONEY, by Pietro Genöese: the characters as usual, wretched; particularly St. Peter. It is wonderful by what fatality this painter finds his way into great collections: he has no merit in drawing or colouring, that is by any means sufficient to compensate for the meanness and vulgarity of his ideas. PIETRO GENOESE.

A SUSANNA and the two Elders, the same as the Duke of Devonshire's: this likewise appears original. VANDYCK.

A VIRGIN and child, and St. Joseph, by Pietro da Cortona, painted in guazzo; the child is of a red brick colour, and the whole wants harmony. PIETRO DA CORTONA.

THE ASSUMPTION OF THE VIRGIN, said to be by Guido, but it is undoubtedly a copy. It has that regularity of composition, which is frequent with Guido: two large angels and two little angels on each side, and two cherubims, regularly placed in the middle, under the Virgin's feet. This formality is certainly a defect in Guido, however it might become other painters who have adopted a style of more dignity. GUIDO.

THE

DUSSELDORP. THE upper part of three sides of this room are surrounded with a continued picture in chiaro-oscuro, as large as life, POLYDORE. said to be by Polydore; but it is in the wretched taste of Goltzius.

FIFTH ROOM.

THE fifth room is furnished almost entirely with the RUBENS. works of Rubens. On the right hand, Silenus with satyrs; one of Rubens's highest coloured pictures, but not superior to that on the same subject at Blenheim. The composition of this varies in many points; the naked Bacchante is here omitted, and there is an addition of a female satyr lying with her children drunk on the ground.

RUBENS. THE companion is, Diogenes with a lantern, looking for an honest man, among a multitude of insipid half-length figures: this is not in Rubens's best manner of painting.

RUBENS. THE NATIVITY, with many angels; admirably composed: the nearest shepherd is particularly well drawn and coloured. One of the angels, who has her arms crossed on her breast, with curled hair, like the Antinous, seems to be copied from Parmigiano: it is much out of Rubens's common manner.

RUBENS and SNYDERS. BOYS by Rubens, playing with or carrying a festoon of fruit, painted by Snyders; some of the boys the same

as

as those in the banquetting-house: it is one of Rubens's best pictures both for colouring and drawing; it is indeed soft and rich as flesh itself. DUSSELDORP.

THOUGH the flowers are painted with all that beauty of colour which is in nature, yet Rubens has preserved such brightness and clearness in his flesh, though in contact with those flowers, as perhaps no other painter could have done. This picture is now engraving by Mr. Schimdz, who is an excellent artist, and there is no doubt of the print's being well done; but more than half its merit must be lost for want of Rubens's colour, though some of the boys, particularly that lying on the ground, are extremely well drawn.

WE now come to the last four pictures of Rubens which are in this gallery, and which make a considerable part of it. Two of these represent the Last Judgment, and the other two the expulsion of the rebel angels.

THE largest of these four is the Last Judgment, which almost fills the end of the gallery. There is nothing very interesting in this picture: perhaps there is too great a quantity of flesh to have an agreeable effect. Three naked women, and a naked man, join together to make the great mass of light of the picture. One of the women, who is looking out of the picture, has for that reason the RUBENS.

DUSSELDORP. appearance of a portrait, and is said to be one of Rubens's wives; and a figure rising out of a grave, in the fore-ground, is said to be his own portrait; but certainly neither of these suppositions is well founded.

RUBENS. THE next large picture is, Michael combating the Fallen Angels.—Michael is but an ungraceful figure; his red mantle has a heavy appearance; it seems as if it were only laid in flat, to be afterwards finished. The picture has certainly suffered by cleaning: there wants upon the whole a solidity of effect.

RUBENS. THE next is called the small Last Judgment. As in the large picture the blessed are the most conspicuous, here the damned make in a manner the subject of the composition: the blessed are faintly represented at a distance in the upper part of the picture, near Christ and the Virgin Mary. This picture is far superior to the large one on the same subject in every respect.

RUBENS. BUT there is another picture of the Fallen Angels, of the same size as this, which even exceeds it. It is impossible to form an adequate idea of the powers of Rubens, without having seen this picture: he seems here to have given a loose to the most capricious imagination in the attitudes and invention of his fallen angels, who are tumbling one over the other, "*with hideous ruin and combustion, down to bottomless perdition.*"

IF we consider the fruitfulness of invention which is discovered in this work, or the skill which is shewn in composing such an infinite number of figures, or the art of the distribution of the light and shadow, the freedom of hand, the facility with which it seems to be performed, and what is still more extraordinary, the correctness and admirable taste of drawing of figures fore-shortened, in attitudes the most difficult to execute, we must pronounce this picture to be one of the greatest efforts of genius that ever the art has produced.

RUBENS'S ROOM.

HERE are three large pictures; Laban reconciled to his brother, the Ascension of the Virgin and the Cloven Tongues, (both fine compositions,) and St. Lawrence, the same as the print: the colouring of the latter appears raw.

THE Battle of the Amazons, (not much larger than the print,) painted in varnish. The woman who lies dead at the bottom, with her head downwards, is beautifully coloured, in the manner of the women in the picture of fallen angels; and though not of a correct form, has a grand free open outline. This appears to be painted at the same time of his life, that he painted the fall of the angels, which is in his best manner: it is a pity that the date is not known. Its companion is Sampson and Dalila.

DUSSELDORP.

A SMALL picture of the fall of St. Paul, much in the same style as his own picture. The horse of St. Paul is in a remarkable fine attitude, and there is great spirit and bustle through the whole picture. Tameness or insipidity is not the character of Rubens: in whatever he employs his figures, they do their business with great energy.

RUBENS and BREUGEL.

A MADONNA and Bambino, by Rubens, with flowers by Breugel, and eleven boy angels surrounding the garland, who are beautifully coloured, equally brilliant with the flowers.

A LANDSCAPE with a double rainbow quite across the picture, very slight: the varnish seems to be off this picture likewise.

A FINISHED small picture of the St. Christopher, the same as on the door of the descent from the Cross at Antwerp.

RUBENS and his wife, when he was a young man, for his portrait here appears not above two or three and twenty: his wife is very handsome, and has an agreeable countenance. She is by much the best part of the picture, which is rather in a hard manner.—The linen is grey: he was at this period afraid of white.

OVER the door is a portrait of a lady, whole-length, with her hand on a dog's head; a gentleman behind: a boy (her son) by her side, with a hawk, and a dwarf behind the dog. This is called Lord and Lady Arundel, but certainly does not contain their portraits. The arms on the curtain have a lion and unicorn for supporters, and the Garter as a label under.

ON the right side is Castor and Pollux, with two horses carrying away two women: it is a fine piece of colouring, but the composition too artful.

ITS companion is, Fame crowning Mars: the Fame is too red, as well as the rest of the picture.

SENECA dying, copied from the statue: it is much to be suspected that this picture was not painted by Rubens. The companion to this is, the four repentant sinners coming to Christ.

THE Battle of Sennacherib is the companion to the fall of St. Paul. In this picture there is a great repose of shadow in large masses; the figures and horses are full of animation.

ABOUT ten portraits by Rubens: the best are, De Ney, a priest, with a skull in his hand, and Dr. Van Fulden in black, holding in his hand a book shut.

RUBENS'S

DUSSELDORP. RUBENS's wife, a head; the same as that at Marlborough house.

PHILIP the fourth of Spain, and his Queen.

ON one of the window-shutters, (if they may be so called) which open inwardly, on purpose to hang small pictures on them, and turn back like doors, so as to place the pictures on them in any light, is a portrait, (three quarters,) by VANDYCK. Vandyck; dressed in black, looking off, with part of his right hand appearing, which holds his cloak. It is a finely drawn as that which we saw at the Prince of Orange's gallery, in as perfect preservation, and of a brighter tint; more like the colouring of Rubens: it is finished, like enamel; the nose and eyes remarkably finely drawn, and delicately marked. Mr. Kraye told me that there was a print of this portrait by Sandrart, and that he was a worker in silver.

JOANNES DE HEMISSEN. AN ECCE HOMO on another window by Johannes de Hemissen, dated 1544: not mentioned for its excellence, but because we see many pictures of his, and particularly his children, which are attributed in every collection to Lionardo da Vinci.

COLOGNE.

ST. PETER crucified with his head downwards, by RUBENS. Rubens; painted a little time before his death. The body and head of the Saint are the only good parts in the picture, which is finely coloured, (broad light and shade,) and well drawn;

drawn; but the figure bends too suddenly from the thighs, which are ill drawn, or rather in a bad taste of drawing; as is likewise his arm, which has a short interrupted outline. The action of the malefactors has not that energy which he usually gave to his figures. Rubens in his letter to Geldorp expresses his own approbation of this picture, which he says was the best he ever painted: he likewise expresses his content and happiness in the subject, as being picturesque: this is likewise natural to such a mind as that of Rubens, who was perhaps too much looking about him for the picturesque, or something uncommon. A man with his head downwards is certainly a more extraordinary object than in its natural place. Many parts of this picture are so feebly drawn, and with so tame a pencil, that I cannot help suspecting that Rubens died before he had completed it, and that it was finished by some of his scholars. COLOGNE.

THIS picture is of great fame, I suppose from the letter of Rubens, where he says, it was or would be his best work. We went from Dusseldorp to Cologne on purpose to see it; but it by no means recompenced us for our journey. From Cologne we made an excursion to Bernsburgh, a hunting-seat of the Elector Palatine, which we found very different from what we had been taught to expect. The three rooms painted by Weeninx, however excellent in their kind, are not better, nor even so good WEENINX.

as

BERNS-BURGH.

as what we had seen before of his hand, in the gallery of Dusseldorp. His figures as large as the life, which he is fond of introducing, are very indifferent, if not bad. His dead game certainly cannot be too much admired; but a sample is enough: here is too much of it. His portraits are such as no one would hang up in his house, if they were not accompanied with his birds and animals.

THE Frescos on the walls and ceiling are by Belluci Pelegrino, and other late painters, not worth a minute's attention. We saw a picture of the Slaughter of the Innocents, by old Breugel, the same as one I had seen before in some part of Holland; and I have another myself. This painter was totally ignorant of all the mechanical art of making a picture; but there is here a great quantity of thinking, a representation of variety of distress, enough for twenty modern pictures. In this respect he is like Donne, as distinguished from the modern versifiers, who carrying no weight of thought, easily fall into that false gallop of verses which Shakspeare ridicules in AS YOU LIKE IT.

THERE is the same difference between the old portraits of Albert Durer or Holbein, and those of the modern painters: the moderns have certainly the advantage in facility, but there is a truth in the old painters, though expressed in a hard manner, that gives them a superiority.

AT

At Cologne, in the possession of one of the family of Jabac, is the famous picture, by Le Brun, containing the portrait of Jabac, his wife, and four children.* It is much superior to what I could conceive Le Brun capable of doing in the portrait style. She is sitting on his left hand, with four children about her, and a greyhound, equally correct and well painted with the rest. Jabac himself is much in shadow, except the face. Le Brun is represented by his picture on a canvas which is placed on an easel: before him lie prints, drawings, port-crayons, and a large gold bust of Alexander. The portraits are equal to the best of Vandyck; but there is a heaviness in the effect of the picture, which Vandyck never had, and this is its only defect. Cologne. Le Brun.

At Aix La Chapelle,

in the church of the Capuchins is the Adoration of the Shepherds, by Rubens: it appears to be much damaged, but it never was a very striking picture.—There is a print of it by ———. A shepherdess, not a very poetical one, is making an offering of an hen's egg to the Virgin, having already given three eggs, which lie by the Infant Christ, who is sucking the Virgin: neither of them take any notice of the shepherdess: if the Virgin may be said to be looking at any thing, it is at the egg in the woman's hand. A shepherd with his hand to his hat, as if going Rubens.

* This picture is now (1794) in the collection of Mr. Hope of Amsterdam.

LIEGE. to pull it off, appears to be well painted; and the ox is admirably well done.

ST. FRANCIS receiving the *stimata*, seems likewise to be by Rubens, but is not much to be admired.

LIEGE.

IN the great church is the Ascension of the Virgin,
LAIRESSE. by Lairesse. Parts of this picture are well painted, but it has no effect upon the whole, from the want of large masses. His manner is not open, and appears too restrained for large pictures. The same defect is observable in pictures of Poussin, where the figures are as large as life, and in those of Vanderwerf. We are creatures of habit, and a painter cannot change his habits suddenly; he cannot, like the fallen angels of Milton, increase or diminish at pleasure.

LOUVAIN.

AUX DAMES BLANCHES,—The Adoration of the Magi,
RUBENS. by Rubens; a slight performance. The Virgin holds the Infant but aukwardly, appearing to pinch the thigh. This picture is said to have been painted in eight days, and he was paid for it 800 florins; about 80l. English. —A print by Lauvers. The Virgin and Christ, and the principal of the Magi, are much the same as in my sketch, except that he kneels instead of standing.

IN the church of St. Pierre are some pictures of the old masters; one said to be of Quintin Matsys; another, about

about the same age, representing some Saint, who appears to refuse a mitre, which is placed before him; a composition of near an hundred figures, many in good attitudes, natural, and well invented. It is much more entertaining to look at the works of these old masters, than slight common-place pictures of many modern painters. LOUVAIN.

CHARACTER OF RUBENS.

THE works of men of genius alone, where great faults are united with great beauties, afford proper matter for criticism.—Genius is always eccentrick, bold, and daring; which, at the same time that it commands attention, is sure to provoke criticism. It is the regular, cold, and timid composer, who escapes censure, and deserves no praise.

THE elevated situation on which Rubens stands in the esteem of the world is alone a sufficient reason for some examination of his pretensions.

HIS fame is extended over a great part of the Continent, without a rival; and it may be justly said that he has enriched his country, not in a figurative sense only, by the great examples of art which he left, but by what some would think a more solid advantage, the wealth arising from the concourse of strangers whom his works continually invite to Antwerp, which would otherwise have little to reward the visit of a connoisseur.

To the city of Dusseldorp he has been an equal benefactor. The gallery of that city is considered as containing one of the greatest collections of pictures in the world; but if the works of Rubens were taken from it, I will venture to assert, that this great repository would be reduced to at least half its value.

To extend his glory still further, he gives to Paris one of its most striking features, the LUXEMBOURG GALLERY;*

* This was written before France had been disgraced, and plundered, and desolated, by the unparalelled atrocities of those sanguinary and ferocious savages, who for five years past have deluged that country with blood; while they have waged war against every principle that binds man to man; against all the arts and all the elegancies of life; against beauty, virtue, law, social order, true liberty, religion, and even humanity itself. The collection of the Luxembourg Gallery, representing Henry the Fourth, Mary of Medicis, and their children, with all the splendour of royalty, has without doubt long since fallen a sacrifice to their barbarous rage, and shared the same fate with the fine statue of that monarch, which formerly stood on the Pont Neuf, and which has been battered to pieces.—The other great collection of pictures, however, of which Paris formerly boasted, that of the PALAIS ROYAL, has not suffered among the numerous works of art which have been destroyed; having been fortunately saved from their merciless fangs by the necessities and precaution of the owner, the detestable author and fomenter of their iniquities; who, happily for the world, though most cruelly, basely, and unjustly, so far as regards the perpetrators of the act, was some time since worried and mangled by those hell-hounds which he let loose against mankind.—Previously to his being murdered by his fellow-regicides, the Duke of Orleans contrived to dispose of the whole of his great collection, which was sent to England. The Flemish part of it was sold in London in the year 1793, and the pictures of the Italian school are safely preserved in the same metropolis.

and

and if to these we add the many towns, churches, and private cabinets, where a single picture of Rubens confers eminence, we cannot hesitate to place him in the first rank of illustrious painters.

THOUGH I still entertain the same general opinion both in regard to his excellencies and his defects, yet having now seen his greatest compositions, where he has more means of displaying those parts of his art in which he particularly excelled, my estimation of his genius is of course raised. It is only in large compositions that his powers seem to have room to expand themselves. They really increase in proportion to the size of the canvas on which they are to be displayed. His superiority is not seen in easel-pictures, nor even in detached parts of his greater works; which are seldom eminently beautiful. It does not lie in an attitude, or in any peculiar expression, but in the general effect, in the genius which pervades and illuminates the whole.

I REMEMBER to have observed in a picture of Diatreci, which I saw in a private cabinet at Brussels, the contrary effect. In that performance there appeared to be a total absence of this pervading genius; though every individual figure was correctly drawn, and to the action of each as careful an attention was paid, as if it were a set Academy figure. Here seemed to be nothing left to chance; all the

the nymphs (the subject was the Bath of Diana) were what the ladies call in attitudes; yet, without being able to censure it for incorrectness or any other defect, I thought it one of the coldest and most insipid pictures I ever beheld.

The works of Rubens have that peculiar property always attendant on genius, to attract attention, and enforce admiration, in spite of all their faults. It is owing to this fascinating power that the performances of those painters with which he is surrounded, though they have perhaps fewer defects, yet appear spiritless, tame, and insipid; such as the altar-pieces of Crayer, Schutz, Segers, Heysens, Tysens, Van Bulen, and the rest. They are done by men whose hands, and indeed all their faculties, appear to have been cramped and confined; and it is evident that every thing they did was the effect of great labour and pains. The productions of Rubens, on the contrary, seem to flow with a freedom and prodigality, as if they cost him nothing; and to the general animation of the composition there is always a correspondent spirit in the execution of the work. The striking brilliancy of his colours, and their lively opposition to each other, the flowing liberty and freedom of his outline, the animated pencil with which every object is touched, all contribute to awaken and keep alive the attention of the spectator; awaken in him, in some measure, correspondent sensations,

and

and make him feel a degree of that enthusiasm with which the Painter was carried away. To this we may add the complete uniformity in all the parts of the work, so that the whole seems to be conducted, and grow out of one mind; every thing is of a piece, and fits its place. Even his taste of drawing and of form appears to correspond better with his colouring and composition, than if he had adopted any other manner, though that manner, simply considered, might be better: it is here as in personal attractions; there is frequently found a certain agreement and correspondence in the whole together, which is often more captivating than mere regular beauty.

Rubens appears to have had that confidence in himself, which it is necessary for every artist to assume, when he has finished his studies, and may venture in some measure to throw aside the fetters of authority; to consider the rules as subject to his controul, and not himself subject to the rules; to risk and to dare extraordinary attempts without a guide, abandoning himself to his own sensations, and depending upon them. To this confidence must be imputed that originality of manner by which he may be truly said to have extended the limits of the art. After Rubens had made up his manner, he never looked out of himself for assistance: there is consequently very little in his works, that appears to be taken from other masters. If he has borrowed any thing, he

has had the address to change and adapt it so well to the rest of his work, that the theft is not discoverable.

BESIDE the excellency of Rubens in these general powers, he possessed the true art of imitating. He saw the objects of nature with a painter's eye; he saw at once the predominant feature by which every object is known and distinguished; and as soon as seen, it was executed with a facility that is astonishing: and let me add, this facility is to a painter, when he closely examines a picture, a source of great pleasure. How far this excellence may be perceived or felt by those who are not painters, I know not: to them certainly it is not enough that objects be truly represented; they must likewise be represented with grace; which means here, that the work is done with facility, and without effort. Rubens was, perhaps, the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil.

THIS part of the art, though it does not hold a rank with the powers of invention, of giving character and expression, has yet in it what may be called genius. It is certainly something that cannot be taught by words, though it may be learned by a frequent examination of those pictures which possess this excellence. It is felt by very few Painters; and it is as rare at this time among the living Painters as any of the higher excellencies of the art.

THIS

This power, which Rubens possessed in the highest degree, enabled him to represent whatever he undertook better than any other painter. His animals, particularly lions and horses, are so admirable, that it may be said they were never properly represented but by him. His portraits rank with the best works of the Painters who have made that branch of the art the sole business of their lives; and of those he has left a great variety of specimens. The same may be said of his landscapes; and though Claude Lorrain finished more minutely, as becomes a Professor in any particular branch, yet there is such an airiness and facility in the landscapes of Rubens, that a Painter would as soon wish to be the author of them, as those of Claude, or any other artist whatever.

The pictures of Rubens have this effect on the spectator, that he feels himself in no wise disposed to pick out and dwell on his defects. The criticisms which are made on him are indeed often unreasonable. His style ought no more to be blamed for not having the sublimity of Michael Angelo, than Ovid should be censured because he is not like Virgil.

However, it must be acknowledged that he wanted many excellencies, which would have perfectly united with his style. Among those we may reckon beauty in his female characters: sometimes indeed they make

approaches to it; they are healthy and comely women, but seldom, if ever, possess any degree of elegance: the same may be said of his young men and children: his old men have that sort of dignity which a bushy beard will confer; but he never possessed a poetical conception of character. In his representations of the highest characters in the christian or the fabulous world, instead of something above humanity, which might fill the idea which is conceived of such beings, the spectator finds little more than mere mortals, such as he meets with every day.

THE incorrectness of Rubens in regard to his outline oftener proceeds from haste and carelessness, than from inability: there are in his great works, to which he seems to have paid more particular attention, naked figures as eminent for their drawing as for their colouring. He appears to have entertained a great abhorrence of the meagre dry manner of his predecessors, the old German and Flemish Painters; to avoid which, he kept his outline large and flowing: this, carried to an extreme, produced that heaviness which is so frequently found in his figures. Another defect of this great painter is his inattention to the foldings of his drapery, especially that of his women: it is scarcely ever cast with any choice or skill.

CARLO MARATTI and Rubens are in this respect in opposite extremes; one discovers too much art in the

disposition of drapery, and the other too little. Rubens's drapery, besides, is not properly historical; the quality of the stuff of which it is composed, is too accurately distinguished; resembling the manner of Paul Veronese. This drapery is less offensive in Rubens than it would be in many other painters, as it partly contributes to that richness which is the peculiar character of his style, which we do not pretend to set forth as of the most simple and sublime kind.

The difference of the manner of Rubens, from that of any other painter before him, is in nothing more distinguishable, than in his colouring, which is totally different from that of Titian, Coreggio, or any of the great colourists. The effect of his pictures may be not improperly compared to clusters of flowers; all his colours appear as clear and as beautiful: at the same time he has avoided that tawdry effect which one would expect such gay colours to produce; in this respect resembling Barocci more than any other painter. What was said of an antient painter, may be applied to those two artists, —that their figures look as if they fed upon roses.

It would be a curious and a profitable study for a painter to examine the difference and the cause of that difference of effect in the works of Coreggio and Rubens, both excellent in different ways. The preference probably would

be given according to the different habits of the connoisseur: those who had received their first impressions from the works of Rubens would censure Coreggio as heavy; and the admirers of Coreggio would say Rubens wanted solidity of effect. There is lightness, airiness, and facility in Rubens, his advocates will urge, and comparatively a laborious heaviness in Coreggio; whose admirers will complain of Rubens's manner being careless and unfinished, whilst the works of Coreggio are wrought to the highest degree of delicacy: and what may be advanced in favour of Coreggio's breadth of light will by his censurers be called affected and pedantick. It must be observed that we are speaking solely of the manner, the effect of the picture; and we may conclude, according to the custom in pastoral poetry, by bestowing on each of these illustrious painters a garland, without attributing superiority to either.

To conclude; I will venture to repeat in favour of Rubens, what I have before said in regard to the Dutch school,—that those who cannot see the extraordinary merit of this great painter, either have a narrow conception of the variety of art, or are led away by the affectation of approving nothing but what comes from the Italian school.

THE END.

THE

ART OF PAINTING

OF

CHARLES ALPHONSE DU FRESNOY;

TRANSLATED INTO ENGLISH VERSE

BY WILLIAM MASON, M. A.

WITH ANNOTATIONS

BY SIR JOSHUA REYNOLDS.

EPISTLE

TO

SIR JOSHUA REYNOLDS.

WHEN DRYDEN, worn with sickness, bow'd with years,
Was doom'd (my friend, let pity warm thy tears,)
The galling pang of penury to feel,
For ill-placed loyalty, and courtly zeal,
To see that laurel, which his brows o'erspread,
Transplanted droop on SHADWELL's barren head,
The Bard oppress'd, yet not subdued by fate,
For very bread descended to translate:
And he, whose fancy, copious as his phrase,
Could light at will expression's brightest blaze,
On Fresnoy's lay employ'd his studious hour;
But niggard there of that melodious power,
His pen in haste the hireling task to close
Transform'd the studied strain to careless prose,
Which, fondly lending faith to French pretence,
Mistook its meaning, or obscur'd its sense.

YET

YET still he pleas'd, for DRYDEN still must please,
Whether with artless elegance and ease
He glides in prose, or from its tinkling chime,
By varied pauses, purifies his rhyme,
And mounts on Maro's plumes, and soars his heights sublime.

THIS artless elegance, this native fire
Provok'd his tuneful heir * to strike the lyre,
Who, proud his numbers with that prose to join,
Wove an illustrious wreath for friendship's shrine.

How oft, on that fair shrine when Poets bind
The flowers of song, does partial passion blind
Their judgment's eye! How oft does truth disclaim
The deed, and scorn to call it genuine fame!
How did she here, when Jervas was the theme,
Waft thro' the ivory gate the Poet's dream!
How view, indignant, error's base alloy
The sterling lustre of his praise destroy,
Which now, if praise like his my Muse could coin,
Current through ages, she would stamp for thine!

* Mr. Pope, in his epistle to Jervas, has these lines:
Read these instructive leaves, in which conspire
Fresnoy's close art with Dryden's native fire.

LET

LET friendship, as she caus'd, excuse the deed;
With thee, and such as thee, she must succeed.

BUT what, if fashion tempted Pope astray?
The witch has spells, and Jervas knew a day
When mode-struck Belles and Beaux were proud to come
And buy of him a thousand years of bloom.*

EV'N then I deem it but a venial crime:
Perish alone that selfish sordid rhyme,
Which flatters lawless sway, or tinsel pride;
Let black Oblivion plunge it in her tide.

FROM fate like this my truth-supported lays,
Ev'n if aspiring to thy pencil's praise,
Would flow secure; but humbler aims are mine;
Know, when to thee I consecrate the line,
'Tis but to thank thy genius for the ray
Which pours on Fresnoy's rules a fuller day:
Those candid strictures, those reflections new,
Refin'd by taste, yet still as nature true,
Which, blended here with his instructive strains,
Shall bid thy art inherit new domains;

* Alluding to another couplet in the same Epistle:
Beauty, frail flower, that every season fears,
Blooms in thy colours *for a thousand years.*

Give her in Albion as in Greece to rule,
And guide (what thou hast form'd) a British School.

And, O, if aught thy Poet can pretend
Beyond his fav'rite wish to call thee friend,
Be it that here his tuneful toil has drest
The Muse of Fresnoy in a modern vest;
And, with what skill his fancy could bestow,
Taught the close folds to take an easier flow;
Be it, that here thy partial smile approv'd
The pains he lavish'd on the art he lov'd.

Oct. 10, 1782.

W. MASON.

PREFACE.

PREFACE.

THE poem of M. du Fresnoy, when considered as a treatise on Painting, may unquestionably claim the merit of giving the leading principles of the art with more precision, conciseness, and accuracy, than any work of the kind that has either preceded or followed it; yet as it was published about the middle of the last century, many of the precepts it contains have been so frequently repeated by later writers, that they have lost the air of novelty, and will, consequently, now be held common; some of them too may, perhaps, not be so generally true as to claim the authority of absolute rules: Yet the reader of taste will always be pleased to see a Frenchman holding out to his countrymen the study of nature, and the chaste models of antiquity, when (if we except Le Seur and Nicolo Poussin, who were Fresnoy's contemporaries) so few painters of that nation have regarded either of these archetypes. The modern artist also will be proud to emulate that simplicity of style, which this work has for more than a century recommended,

and which, having only very lately got the better of fluttering drapery and theatrical attitude, is become one of the principal tests of picturesque excellence.

But if the text may have lost somewhat of its original merit, the notes of M. du Piles, which have hitherto accompanied it, have lost much more. Indeed it may be doubted whether they ever had merit in any considerable degree. Certain it is that they contain such a parade of common-place quotation, with so small a degree of illustrative science, that I have thought proper to expel them from this edition, in order to make room for their betters.

As to the poetical powers of my author, I do not suppose that these alone would ever have given him a place in the numerous libraries which he now holds; and I have, therefore, often wondered that M. de Voltaire, when he gave an account of the authors who appeared in the age of Louis XIV. should dismiss Fresnoy, with saying, in his decisive manner, that "his poem has succeeded with such persons as could bear to read Latin verse,

not of the Augustan age.* This is the criticism of a mere Poet. Nobody, I should suppose, ever read Fresnoy to admire, or even criticise his versification, but either to be instructed by him as a Painter, or improved as a Virtuoso.

It was this latter motive only, I confess, that led me to attempt the following translation; which was begun in very early youth, with a double view of implanting in my own memory the principles of a favourite art, and of acquiring a habit of versification, for which purpose the close and condensed style of the original seemed peculiarly calculated, especially when considered as a sort of school exercise. However, the task proved so difficult, that when I had gone through a part of it I remitted of my diligence, and proceeded at such separate intervals, that I had passed many posterior productions through the press before this was brought to any conclusion in manuscript; and after it was so, it lay long neglected,

* Du Frenoi (Charles) né à Paris 1611, peintre & poete. Son poeme de la peinture a reussi aupres de ceux qui peuvent lire d'autres vers Latins que ceux du siecle d'Auguste. Siecle de Louis XIV. Tom. I.

and

and would certainly have never been made publick, had not Sir Joshua Reynolds requested a sight of it, and made an obliging offer of illustrating it by a series of his own notes. This prompted me to revise it with all possible accuracy; and as I had preserved the strictures which my late excellent friend Mr. Gray had made many years before on the version, as it then stood, I attended to each of them in their order with that deference which every criticism of his must demand. Besides this, as much more time was now elapsed since I had perused the copy, my own eye was become more open to its defects. I found the rule which my author had given to his Painter full as useful to a writer,

(Ast ubi consilium deerit sapientis amici,
Id tempus dabit, atque mora intermissa labori.)

And I may say, with truth, that having become from this circumstance, as impartial, if not as fastidious, to my own work, as any other critick could possibly have been, I hardly left a single line in it without giving it, what I thought an emendation. It is not, therefore, as a juvenile work that I now present it to the publick, but as one which I have improved to the utmost of my

mature

mature abilities, in order to make it more worthy of its Annotator.

In the preceding Epistle I have obviated, I hope, every suspicion of arrogance in attempting this work after Mr. Dryden. The single consideration that his version was in prose were in itself sufficient; because, as Mr. Pope has justly observed, verse and even rhyme is the best mode of conveying preceptive truths, "as in this way they are more shortly expressed, and more easily retained*." Still less need I make an apology for undertaking it after Mr. Wills, who in the year 1754, published a translation of it in metre without rhyme.†

* See his Advertisement before the Essay on Man.

† I call it so rather than Blank Verse, because it was devoid of all harmony of numbers. The beginning, which I shall here insert, is a sufficient proof of the truth of this assertion:

As Painting, Poesy, so similar
To Poesy be Painting; emulous
Alike, each to her sister doth refer,
Alternate change the office and the name;
Mute verse is this, that speaking picture call'd.

From this little specimen the reader will easily form a judgment of the whole.

THIS Gentleman, a Painter by profession, assumed for his motto,

Tractant fabrilia fabri;

but however adroit he might be in handling the tools of his own art, candour must own that the tools of a Poet and a Translator were beyond his management: attempting also a task absolutely impossible, that of expressing the sense of his author in an equal number of lines, he produced a version, which (if it was ever read through by any person except myself) is now totally forgotten. Nevertheless I must do him the justice to own that he understood the original text; that he detected some errors in Mr. Dryden's translation, which had escaped Mr. Jervas (assisted, as it is said, by his friend Mr. Pope) in that corrected edition which Mr. Graham inscribed to the Earl of Burlington; and that I have myself sometimes profited by his labours. It is also from his edition that I reprint the following Life of the Author, which was drawn up from Felibien and other Biographers by the late Dr. Birch, who, with his usual industry, has collected all they have said on Fresnoy's subject.

THE

THE

LIFE

OF

MONS. DU FRESNOY.

CHARLES ALPHONSE DU FRESNOY was born at Paris in the year 1611. His father, who was an eminent apothecary in that city, intending him for the profession of physick, gave him as good an education as possible. During the first year, which he spent at the college, he made a very considerable progress in his studies: but as soon as he was raised to the higher classes, and began to contract a taste of poetry, his genius for it opened itself, and he carried all the prizes in it, which were proposed to excite the emulation of his fellow-students. His inclination for it was heightened by exercise; and his earliest performances shewed, that he was capable of becoming one of the greatest poets of his age, if his love of painting, which equally possessed him, had not divided his time and application. At last he laid aside all thoughts of the study of physick, and declared absolutely for that of painting, notwithstanding the opposition of his parents, who, by all kinds of severity, endeavoured to divert him from pursuing his passion for that art, the

profession of which they unjustly considered in a very contemptible light. But the strength of his inclination defeating all the measures taken to suppress it, he took the first opportunity of cultivating his favourite study.

He was nineteen or twenty years of age when he began to learn to design under Francis Perier; and having spent two years in the school of that painter, and of Simon Voüet, he thought proper to take a journey into Italy, where he arrived in the end of 1633, or the beginning of 1634.

As he had, during his studies, applied himself very much to that of geometry, he began, upon his coming to Rome, to paint landscapes, buildings, and antient ruins. But, for the first two years of his residence in that city, he had the utmost difficulty to support himself, being abandoned by his parents, who resented his having rejected their advice in the choice of his profession; and the little stock of money, which he had provided before he left France, proving scarce sufficient for the expences of his journey to Italy. Being destitute, therefore, of friends and acquaintance at Rome, he was reduced to such distress, that his chief subsistence for the greatest part of that time was bread and a small quantity of cheese. But he diverted the sense of uneasy circumstances by an intense and indefatigable application to painting, till the arrival

arrival of the celebrated Peter Mignard, who had been the companion of his studies under Voüet, set him more at ease. They immediately engaged in the strictest friendship, living together in the same house, and being commonly known at Rome by the name of the INSEPARABLES. They were employed by the Cardinal of Lyons in copying all the best pieces in the Farnese palace. But their principal study was the works of Raffaelle and other great masters, and the antiques; and they were constant in their attendance every evening at the academy, in designing after models. Mignard had superior talents in practice; but Du Fresnoy was a greater master of the rules, history, and theory of his profession. They communicated to each other their remarks and sentiments; Du Fresnoy furnishing his friend with noble and excellent ideas, and the latter instructing the former to paint with greater expedition and ease.

POETRY shared with Painting the time and thoughts of Du Fresnoy, who, as he penetrated into the secrets of the latter art, wrote down his observations; and having at last acquired a full knowledge of the subject, formed a design of writing a Poem upon it, which he did not finish till many years afterwards, when he had consulted the best writers, and examined with the utmost care the most admired pictures in Italy.

WHILE he resided there he painted several pictures, particularly the Ruins of the Campo Vaccino, with the City of Rome in the figure of a woman; a young woman of Athens going to see the monument of a lover; Æneas carrying his father to his tomb; Mars finding Lavinia sleeping on the banks of the Tyber, descending from his chariot, and lifting up the veil which covered her, which is one of his best pieces; the birth of Venus, and that of Cupid. He had a peculiar esteem for the works of Titian, several of which he copied, imitating that excellent Painter in his colouring, as he did Carracci in his design.

ABOUT the year 1653 he went with Mignard to Venice*, and travelled throughout Lombardy; and during his stay in that city painted a Venus for Signor Mark Paruta, a noble Venetian, and a Madonna, a half-length. These pictures shewed that he had not studied those of Titian without success. Here the two friends separated, Mignard returning to Rome, and Du Fresnoy to France.

* This is the account of Mons. Felibien, *Entretiens sur les vies et sur les ouvrages des plus excellens peintres*, tom. II. edit. *Lond.* 1705, p. 333. But the late author of *Abregé de la vie des plus fameux peintres*, part. II. p. 284, edit. *Par.* 1745, in 4to, says, that Fresnoy went to Venice without Mignard; and that the latter, being importuned by the letters of the former, made a visit to him in that city.

He

He had read his poem to the best painters in all places through which he passed, and particularly to Albano and Guercino, then at Bologna; and he consulted several men famous for their skill in polite literature.

He arrived at Paris in 1656, where he lodged with Mons. Potel, Greffier of the Council, in the street Beautreillis, where he painted a small room; afterwards a picture for the altar of the church of St. Margaret in the suburb St. Antoine. Mons. Bordier, Intendant of the finances, who was then finishing his house of Rinci, now Livry, having seen this picture, was so highly pleased with it, that he took Du Fresnoy to that house, which is but two leagues from Paris, to paint the Salon. In the ceiling was represented the burning of Troy; Venus is standing by Paris, who makes her remark how the fire consumes that great city; in the front is the God of the river, which runs by it, and other deities: This is one of his best performances, both for disposition and colouring. He afterwards painted a considerable number of pictures for the cabinets of the curious, particularly an altar-piece for the church of Lagni, representing the Assumption of the Virgin and the Twelve Apostles, all as large as life. At the Hotel d'Erval (now d'Armenonville) he painted several pictures, and among them a ceiling of a room with four beautiful landscapes, the figures of which were by Mignard. As he understood architecture very well, he drew for Mons.

Mons. de Vilargelé all the designs of a house which that gentleman built four leagues from Avignon; as likewise those for the Hotel de Lyonne, and for that of the Grand Prior de Souvré. The high altar of the Filles-Dieu, in the street of St. Denis, was also designed by him.

Though he had finished his poem before he had left Italy, and communicated it, as has been already mentioned, to the best judges of that country, yet, after his return to France, he continued still to revise it, with a view to treat more at length of some things, which did not seem to him sufficiently explained. This employment took up no small part of his time, and was the reason of his not having finished so many pictures as he might otherwise have done. And though he was desirous to see his work in print, he thought it improper to publish it without a French translation, which he deferred undertaking from time to time, out of diffidence of his own skill in his native language, which he had in some measure lost by his long residence in Italy. Mons. de Piles was therefore at last induced, at his desire, and by the merit of the Poem, to translate it into French, his version being revised by Du Fresnoy himself: and the latter had begun a commentary upon it, when he was seized with a palsy, and after languishing four or five months under it, died at the house of one of his brothers at Villiers-le-bel, four leagues from Paris, in 1665, at the age of fifty-

four, and was interred in the parish-church there. He had quitted his lodgings at Mons. Potel's upon Mignard's return to Paris in 1658, and the two friends lived together from that time till the death of Du Fresnoy.

His poem was not published till three years after his death, when it was printed at Paris in duodecimo, with the French version and remarks of Mons. de Piles, and has been justly admired for its elegance and perspicuity.

THE

THE

ART OF PAINTING,

WITH THE

ORIGINAL TEXT SUBJOINED.

THE ART OF PAINTING.

TRUE Poetry the Painter's power displays;
True Painting emulates the Poet's lays;
The rival sisters, fond of equal fame,
Alternate change their office and their name;
Bid silent Poetry the canvass warm,
The tuneful page with speaking Picture charm.
What to the ear sublimer rapture brings,
That strain alone the genuine Poet sings;
That form alone where glows peculiar grace,
The genuine Painter condescends to trace:
No sordid theme will verse or paint admit,
Unworthy colours, if unworthy wit.

DE ARTE GRAPHICA.

UT Pictura Poesis erit; similisque Poesi
Sit Pictura; refert par æmula quæque sororem,
Alternantque vices et nomina; muta Poesis
Dicitur hæc, Pictura loquens solet illa vocari.
Quod fuit auditu gratum cecinere Poetæ;
Quod pulchrum aspectu Pictores pingere curant:
Quæque Poetarum numeris indigna fuêre,
Non eadem Pictorum operam studiumq; merentur:

From you, blest Pair! Religion deigns to claim
Her sacred honours; at her awful name
High o'er the stars you take your soaring flight,
And rove the regions of supernal light;
Attend to lays that flow from tongues divine,
Undazzled gaze where charms seraphick shine;
Trace beauty's beam to its eternal spring,
And pure to man the fire celestial bring.
Then round this globe on joint pursuit ye stray,
Time's ample annals studiously survey;
And from the eddies of Oblivion's stream
Propitious snatch each memorable theme.
Thus to each form, in heaven, and earth, and sea,
That wins with grace, or awes with dignity,

Ambæ quippe sacros ad religionis honores
Sydereos superant ignes, aulamque tonantis
Ingressæ, Divûm aspectu, alloquioque fruuntur;
Oraque magna Deûm, et dicta observata reportant,
Cœlestemque suorum operum mortalibus ignem.
Inde per hunc Orbem studiis coëuntibus errant,
Carpentes quæ digna sui, revolutaque lustrant
Tempora, quærendis consortibus argumentis.
Denique quæcunq; in cœlo, terrâque, marique
Longius in tempus durare, ut pulchra, merentur,

To each exalted deed, which dares to claim
The glorious meed of an immortal fame,
That meed ye grant. Hence, to remotest age,
The Hero's soul darts from the Poet's page;
Hence, from the canvass, still, with wonted state,
He lives, he breathes, he braves the frown of Fate.
Such powers, such praises, heaven-born Pair, belong
To magick colouring, and creative song.
But here I pause, nor ask Pieria's train,
Nor Phœbus self to elevate the strain:
Vain is the flow'ry verse, when reasoning sage
And sober precept fill the studied page;
Enough if there the fluent numbers please,
With native clearness, and instructive ease.

Nobilitate suâ, claroque insignia casu,
Dives et ampla manet Pictores atque Poetas
Materies; inde alta sonant per sæcula mundo
Nomina, magnanimis Heroibus inde superstes
Gloria, perpetuoque operum miracula restant:
Tantus inest divis honor artibus atque potestas.
Non mihi Pieridum chorus hic, nec Apollo vocandus,
Majus ut eloquium numeris, aut gratia fandi
Dogmaticis illustret opus rationibus horrens:
Cum nitidâ tantum et facili digesta loquelâ,
Ornari præcepta negent, contenta doceri.

Nor shall my rules the Artist's hand confine,
Whom practice gives to strike the free design;
Or banish Fancy from her fairy plains,
Or fetter Genius in didactick chains:
No, 'tis their liberal purpose to convey
That scientifick skill which wins its way
On docile nature, and transmits to youth,
Talents to reach, and taste to relish truth;
While inborn Genius from their aid receives
Each supplemental art that practice gives.

I. Of the Beautiful.

'Tis Painting's first chief business to explore,
What lovelier forms in Nature's boundless store
Are best to art and ancient taste allied,
For ancient taste those forms has best applied.

Nec mihi mens animusve fuit constringere nodos
Artificum manibus, quos tantùm dirigit usus;
Indolis ut vigor inde potens obstrictus hebescat,
Normarum numero immani, Geniumq; moretur:
Sed rerum ut pollens ars cognitione, gradatim
Naturæ sese insinuet, verique capace
Transeat in Genium; Geniusq; usu induat artem.

I. De Pulchro.

Præcipua imprimis artisque potissima pars est,
Nôsse quid in rebus natura creârit ad artem
Pulchrius, idque modum juxta, mentemque vetustam:

Till this be learn'd, how all things disagree!
How all one wretched, blind barbarity!
The fool to native ignorance confin'd,
No beauty beaming on his clouded mind;
Untaught to relish, yet too proud to learn,
He scorns the grace his dulness can't discern.
Hence reason to caprice resigns the stage,
And hence that maxim of the antient Sage,
" Of all vain fools with coxcomb talents curst,
" Bad Painters and bad Poets are the worst."
When first the orient rays of beauty move
The conscious soul, they light the lamp of love;
Love wakes those warm desires that prompt our chace,
To follow and to fix each flying grace:

Quâ sine barbaries cæca et temeraria pulchrum
Negligit, insultans ignotæ audacior arti,
Ut curare nequit, quæ non modo noverit esse;
Illud apud veteres fuit unde notabile dictum,
" Nil Pictore malo securius atque Poetâ."
Cognita amas, et amata cupis, sequerisq; cupita;
Passibus assequeris tandem quæ fervidus urges:

But earth-born graces sparingly impart
The symmetry supreme of perfect art:
For tho' our casual glance may sometimes meet
With charms that strike the soul, and seem complete,
Yet if those charms too closely we define,
Content to copy nature line for line,
Our end is lost. Not such the Master's care,
Curious he culls the perfect from the fair;
Judge of his art, thro' beauty's realm he flies,
Selects, combines, improves, diversifies;
With nimble step pursues the fleeting throng,
And clasps each Venus as she glides along.

II. Of Theory and Practice.

Yet some there are who indiscreetly stray,
Where purblind practice only points the way;

Illa tamen quæ pulchra decent; non omnia casus
Qualiacumque dabunt, etiamve simillima veris:
Nam quamcumque modo servili haud sufficit ipsam
Naturam exprimere ad vivum: sed ut arbiter artis,
Seliget ex illâ tantùm pulcherrima Pictor.
Quodque minus pulchrum, aut mendosum, corriget ipse
Marte suo, formæ Veneres captando fugaces.

II. De Speculatione et Praxi.

Utque manus grandi nil nomine practica dignum
Assequitur, primum arcanæ quam deficit artis

Who every theoretick truth disdain,
And blunder on mechanically vain.
Some too there are, within whose languid breasts
A lifeless heap of embryo knowledge rests,
When nor the pencil feels their drowzy art,
Nor the skill'd hand explains the meaning heart.
In chains of sloth such talents droop confin'd:
'Twas not by words Apelles charm'd mankind.
Hear then the Muse; tho' perfect beauty towers
Above the reach of her descriptive powers,
Yet will she strive some leading rules to draw
From sovereign Nature's universal law;
Stretch her wide view o'er ancient Art's domain,
Again establish Reason's legal reign,

Lumen, et in præceps abitura ut cæca vagatur;
Sic nihil ars operâ manuum privata supremum
Exequitur, sed languet iners uti vincta lacertos;
Dispositumque typum non linguâ pinxit Apelles.
Ergo licet totâ normam haud possimus in arte
Ponere, (cum nequeant quæ sunt pulcherrima dici,)
Nitimur hæc paucis, scrutati summa magistræ
Dogmata Naturæ, artisque exemplaria prima
Altius intuiti; sic mens habilisque facultas

Genius again correct with science sage,
And curb luxuriant Fancy's headlong rage.
" Right ever reigns its stated bounds between,
" And taste, like morals, loves the golden mean."

III. Of the Subject.

Some lofty theme let judgment first supply,
Supremely fraught with grace and majesty;
For fancy copious, free to every charm
That lines can circumscribe or colours warm;
Still happier, if that artful theme dispense
A poignant moral and instructive sense.

Invention the first part of painting.

Then let the virgin canvas smooth expand,
To claim the sketch and tempt the Artist's hand:

Indolis excolitur, Geniumque Scientia complet;
Luxuriansque in monstra furor compescitur Arte.
" *Est modus in rebus, sunt certi denique fines,*
" *Quos ultra citraque nequit consistere rectum.*"

III. De Argumento.

His positis, erit optandum thema nobile, pulchrum,
Quodque venustatum, circa formam atque colorem,
Sponte capax, amplam emeritæ mox præbeat Arti
Materiam, retegens aliquid salis et documenti.

Inventio prima Picturæ pars.

Tandem opus aggredior; primoq; occurrit in albo
Disponenda typi, concepta potente Minervâ,

Then, bold INVENTION, all thy powers diffuse,
Of all thy sisters thou the noblest Muse:
Thee every art, thee every grace inspires,
Thee Phœbus fills with all his brightest fires.

Choose such judicious force of shade and light
As suits the theme, and satisfies the sight;
Weigh part with part, and with prophetick eye
The future power of all thy tints descry;
And those, those only on the canvas place,
Whose hues are social, whose effect is grace.

Vivid and faithful to the historick page,
Express the customs, manners, forms, and age;
Nor paint conspicuous on the foremost plain
Whate'er is false, impertinent, or vain;

IV. Disposition, or economy of the whole.

V. The Subject to be treated faithfully.

VI. Every foreign ornament to be rejected.

Machina, quæ nostris INVENTIO dicitur oris.
Illa quidem priùs ingenuis instructa sororum
Artibus Aonidum, et Phœbi sublimior æstu.

Quærendasque inter posituras, luminis, umbræ,
Atque futurorum jam præsentire colorum
Par erit harmoniam, captando ab utrisque venustum.

Sit thematis genuina ac viva expressio, juxtà
Textum antiquorum, propriis cum tempore formis.
Nec quod inane, nihil facit ad rem, sive videtur
Improprium, miniméque urgens, potiora tenebit

IV. Dispositio, sive operis totius œconomia.

V. Fidelitas Argumenti.

VI. Inane rejiciendum.

But like the Tragick Muse, thy lustre throw,
Where the chief action claims its warmest glow.
This rare, this arduous task no rules can teach,
No skill'd preceptor point, no practice reach;
'Tis taste, 'tis genius, 'tis the heav'nly ray
Prometheus ravish'd from the car of day.
In Egypt first the infant art appear'd,
Rude and unform'd; but when to Greece she steer'd
Her prosperous course, fair Fancy met the Maid;
Wit, Reason, Judgment, lent their powerful aid;
Till all complete the gradual wonder shone,
And vanquish'd Nature own'd herself outdone.

Ornamenta operis; Tragicæ sed lege sororis,
Summa ubi res agitur, vis summa requiritur Artis.
Ista labore gravi, studio, monitisque magistri
Ardua pars nequit addisci: rarissima namque,
Ni priùs æthereo rapuit quod ab axe Prometheus
Sit jubar infusum menti cum flamine vitæ.
Mortali haud cuivis divina hæc munera dantur;
Non uti Dædaleam *licet omnibus ire Corinthum.*
Ægypto informis quondam pictura reperta,
Græcorum studiis, et mentis acumine crevit:
Egregiis tandem illustrata et adulta magistris,
Naturam visa est miro superare labore.

'Twas there the Goddess fix'd her blest abodes,
There reign'd in Corinth, Athens, Sicyon, Rhodes.
Her various vot'ries various talents crown'd,
Yet each alike her inspiration own'd:
Witness those marble miracles of grace,
Those tests of symmetry where still we trace
All art's perfection: With reluctant gaze
To these the genius of succeeding days
Looks dazzled up, and, as their glories spread,
Hides in his mantle his diminish'd head.

VII. Design or Position, the second part of Painting.

Learn then from Greece, ye youths, Proportion's law,
Inform'd by her, each just POSITION draw;
Skilful to range each large unequal part,
With varied motion and contrasted art;

Quos inter, Graphidos Gymnasia prima fuêre
Portus Athenarum, Sicyon, Rhodos, atque Corinthus,
Disparia inter se modicùm ratione laboris;
Ut patet ex veterum Statuis, formæ atque decoris
Archetypis; queis posterior nil protulit ætas
Condignum, et non inferius longè, arte modoque.

VII. Graphis seu Positura secunda Picturæ pars.

Horum igitur vera ad normam positura legetur:
Grandia, inæqualis, formosaque partibus amplis
Anteriora dabit membra, in contraria motu

Full in the front the nobler limbs to place,
And poise each figure on its central base.
But chief from her that flowing outline take,
Which floats, in wavy windings, like the snake,
Or lambent flame; which, ample, broad, and long,
Reliev'd not swell'd, at once both light and strong,
Glides thro' the graceful whole. Her art divine
Cuts not, in parts minute, the tame design,
But by a few bold strokes, distinct and free,
Calls forth the charms of perfect symmetry.
True to anatomy, more true to grace,
She bids each muscle know its native place;

Diverso variata, suo librataque centro;
Membrorumque sinus ignis flammantis ad instar,
Serpenti undantes flexu; sed lævia, plana,
Magnaque signa, quasi sine tubere subdita tactu,
Ex longo deducta fluant, non secta minutim.
Insertisque toris sint nota ligamina, juxta
Compagem anatomes, et membrificatio Græco
Deformata modo, paucisque expressa lacertis,
Qualis apud veteres; totoque Eurythmia partes
Componat; genitumque suo generante sequenti

Bids small from great in just gradation rise,
And, at one visual point, approach the eyes.
Yet deem not, youths, that perspective can give
Those charms complete by which your works shall live:
What tho' her rules may to your hand impart
A quick mechanick substitute for art,
Yet formal, geometrick shapes she draws;
Hence the true Genius scorns her rigid laws;
By Nature taught he strikes th'unerring lines,
Consults his eye, and as he sees designs.

VIII. Variety in the Figures.

Man's changeful race, the sport of chance and time,
Varies no less in aspect than in clime;
Mark well the difference, and let each be seen
Of various age, complexion, hair, and mien.

Sit minus, et puncto videantur cuncta sub uno.
Regula certa licet nequeat prospectica dici,
Aut complementum graphidos; sed in arte juvamen,
Et modus accelerans operandi: at corpora falso
Sub visu in multis referens, mendosa labascit:
Nam Geometralem nunquam sunt corpora juxtâ
Mensuram depicta oculis, sed qualia visa.
Non eadem formæ species, non omnibus ætas
Æqualis, similesque color, crinesque figuris:
Nam, variis velut orta plagis, gens dispare vultu est.

VIII. Varietas in Figuris.

IX. Conformity of the Limbs and Drapery to the Head.

Yet to each separate form adapt with care
Such limbs, such robes, such attitude and air,
As best befit the head, and best combine
To make one whole, one uniform design:

X. Action of Mutes to be imitated.

Learn action from the dumb; the dumb shall teach
How happiest to supply the want of speech.

XI. The principal Figure.

Fair in the front, in all the blaze of light,
The Hero of thy piece should meet the sight,
Supreme in beauty; lavish here thine art,
And bid him boldly from the canvas start;

XII. Groups of Figures.

While round that sov'reign form th'inferior train
In groups collected fill the pictur'd plain;
Fill, but not croud; for oft some open space
Must part their ranks, and leave a vacant place,

IX. Figura sit una membris et vestibus.

Singula membra, suo capiti conformia, fiant
Unum idemque simul corpus cum vestibus ipsis:

X. Mutorum actiones imitandæ.

Mutorumque silens positura imitabitur actus.

XI. Figura princeps.

Prima figurarum, seu princeps dramatis, ultrò
Prosiliat media in tabula, sub lumine primo
Pulchrior ante alias, reliquis nec operta figuris.

XII. Figurarum globi seu cumuli.

Agglomerata simul sint membra, ipsæque figuræ
Stipentur, circumque globos locus usque vacabit;
Nè, malè dispersis dum visus ubique figuris

Lest artlessly dispers'd the sever'd crew
At random rush on our bewilder'd view;
Or parts with parts, in thick confusion bound,
Spread a tumultuous chaos o'er the ground.

XIII. Diversity of Attitude in Groups.

In every figur'd group the judging eye
Demands the charms of contrariety;
In forms, in attitudes, expects to trace
Distinct inflections, and contrasted grace,
Where art diversely leads each changeful line,
Opposes, breaks, divides the whole design:
Thus, when the rest in front their charms display,
Let one with face averted turn away;
Shoulders oppose to breasts, and left to right,
With parts that meet and parts that shun the sight.

Dividitur, cunctisque operis fervente tumultu
Partibus implicitis, crepitans confusio surgat.

XIII. Positurarum diversitas in cumulis.

Inque figurarum cumulis non omnibus idem
Corporis inflexus, motusque; vel artubus omnes
Conversis pariter non connitantur eodem;
Sed quædam in diversa trahant contraria membra,
Transverséque aliis pugnent, et cætera frangant.
Pluribus adversis aversam oppone figuram,

This rule in practice uniformly true
Extends alike to many forms or few.

XIV. A Balance to be kept in the Picture.

Yet keep thro' all the piece a perfect poize:
If here in frequent troops the figures rise,
There let some object tower with equal pride;
And so arrange each correspondent side,
That, thro' the well-connected plan, appear
No cold vacuity, no desert drear.

XV. Of the Number of Figures.

Say does the Poet glow with genuine rage,
Who crouds with pomp and noise his bustling stage?
Devoid alike of taste that Painter deem,
Whose flutt'ring works with num'rous figures teem:

Pectoribusque humeros, et dextera membra sinistris,
Seu multis constabit opus, paucisve figuris.

XIV. Tabulæ libramentum.

Altera pars tabulæ vacuo neu frigida campo,
Aut deserta siet, dum pluribus altera formis
Fervida mole sua supremam exsurgit ad oram.
Sed tibi sic positis respondeat utraque rebus,
Ut si aliquid sursum se parte attollat in unâ,
Sic aliquid parte ex aliâ consurgat, et ambas
Æquiparet, geminas cumulando æqualiter oras.

XV. Numerus Figurarum.

Pluribus implicitum personis drama supremo
In genere, ut rarum est, multis ita densa figuris
Rarior est tabula excellens; vel adhuc ferè nulla

A task so various how shall art fulfill,
When oft the simplest forms elude our skill?
But, did the toil succeed, we still should lose
That solemn majesty, that soft repose,
Dear to the curious eye, and only found,
Where few fair objects fill an ample ground.
Yet if some grand important theme demand
Of many needful forms a busy band,
Judgment will so the several groups unite,
That one compacted whole shall meet the sight.
The joints in each extreme distinctly treat,
Nor e'er conceal the outline of the feet:

XVI. The Joints of the Feet.

Præstitit in multis, quod vix bene præstat in unâ:
Quippe solet rerum nimio dispersa tumultu,
Majestate carere gravi, requieque decora;
Nec speciosa nitet, vacuo nisi libera campo.
Sed si opere in magno, plures thema grande requirat
Esse figurarum cumulos, spectabitur unâ
Machina tota rei; non singula quæque seorsim.
Præcipua extremis raro internodia membris
Abdita sint; sed summa pedum vestigia nunquam.

XVI. Internodia et Pedes.

XVII. The Motion of the Hands with the Head.

The hands alike demand to be exprest
In half-shewn figures rang'd behind the rest;
Nor can such forms with force or beauty shine,
Save when the head and hands in action join.

XVIII. What things are to be avoided in the Distribution of the Piece.

Each air constrain'd and forced, each gesture rude,
Whate'er contracts or cramps the attitude,
With scorn discard. When squares or angles join,
When flows in tedious parallel the line,
Acute, obtuse, whene'er the shapes appear,
Or take a formal geometrick air,
These all displease, and the disgusted eye
Nauseates the tame and irksome symmetry.

XVII. Motus manuum motui capitis jungendus.

Gratia nulla manet, motusque, vigorque figuras
Retro aliis subter majori ex parte latentes,
Ni capitis motum manibus comitentur agendo.

XVIII. Quæ fugienda in distributione et compositioue.

Difficiles fugito aspectus, contractaque visu
Membra sub ingrato, motusque, actusque coactos;
Quodque refert signis, rectos quodammodo tractus,
Sive parallelos plures simul, et vel acutas,
Vel geometrales (ut quadra, triangula) formas:
Ingratamque pari signorum ex ordine quandam
Symmetriam: sed præcipua in contraria semper

Mark then our former rule* ; with contrast strong
And mode transverse the leading lines prolong ;
For these in each design, if well exprest,
Give value, force, and lustre to the rest.
Nor yet to Nature such strict homage pay,
As not to quit when Genius leads the way ;
Nor yet, tho' Genius all his succour sends,
Her mimick powers tho' ready memory lends,
Presume from Nature wholly to depart,
For Nature is the arbitress of art.
In Error's grove ten thousand thickets spread,
Ten thousand devious paths our steps mislead ;

XIX. Nature to be accommodated to Genius.

Signa volunt duci transversa, ut diximus antè.*
Summa igitur ratio signorum habeatur in omni
Composito ; dat enim reliquis pretium, atque vigorem.
Non ita naturæ astanti sis cuique revinctus,
Hanc præter nihil ut genio studioque relinquas ;
Nec sine teste rei natura, artisque magistra,
Quidlibet ingenio, memor ut tantummodo rerum,
Pingere posse putes ; errorum est plurima sylva,
Multiplicesque viæ, bene agendi terminus unus,

XIX. Natura genio accommodanda.

* Rule XIII.

'Mid curves, that vary in perpetual twine,
Truth owns but one direct and perfect line.

XX. The Antique the Model to be copied.

Spread then her genuine charms o'er all the piece,
Sublime and perfect as they glow'd in Greece.
Those genuine charms to seize, with zeal explore
The vases, medals, statues, form'd of yore,
Relievos high that swell the column's stem,
Speak from the marble, sparkle from the gem:
Hence all-majestick on th'expanding soul,
In copious tide the bright ideas roll;
Fill it with radiant forms unknown before,
Forms such as demigods and heroes wore:
Here pause and pity our enervate days,
Hopeless to rival their transcendent praise.

Linea recta velut sola est, et mille recurvæ.

XX. Signa antiqua Naturæ modum constituunt.

Sed juxta antiquos naturam imitabere pulchram,
Qualem forma rei propria, objectumque requirit.
Non te igitur lateant antiqua numismata, gemmæ,
Vasa, typi, statuæ, cælataque marmora signis,
Quodque refert specie veterum post sæcula mentem;
Splendidior quippe ex illis assurgit imago,
Magnaque se rerum facies aperit meditanti:
Tunc nostri tenuem sæcli miserebere sortem,

Peculiar toil on single forms bestow,
There let expression lend its finish'd glow;
There each variety of tint unite
With the full harmony of shade and light.
Free o'er the limbs the flowing vesture cast,
The light broad folds with grace majestick placed;
And as each figure turns a different way,
Give the large plaits their corresponding play;
Yet devious oft and swelling from the part,
The flowing robe with ease should seem to start;
Not on the form in stiff adhesion laid,
But well reliev'd by gentle light and shade.

XXI. How to paint a single Figure.

XXII. Of Drapery.

Cùm spes nulla siet redituræ æqualis in ævum.
Exquisita siet formâ, dum sola figura
Pingitur; et multis variata coloribus esto.
Lati, amplique sinus pannorum, et nobilis ordo
Membra sequens, subter latitantia lumine et umbrâ
Exprimet; ille licet transversus sæpe feratur,
Et circumfusos pannorum porrigat extra
Membra sinus, non contiguos, ipsisque figuræ
Partibus impressos, quasi pannus adhæreat illis;
Sed modicè expressos cum lumine servet et umbris:

XXI. Sola Figura quomodo tractanda.

XXII. Quid in Pannis observandum.

Where'er a flat vacuity is seen,
There let some shadowy bending intervene,
Above, below, to lead its varied line,
As best may teach the distant folds to join;
And as the limbs by few bold strokes exprest
Excel in beauty, so the liberal vest
In large, distinct, unwrinkled folds should fly;
Beauty's best handmaid is Simplicity.
To diff'rent ranks adapt their proper robe;
With ample pall let monarchs sweep the globe;
In garb succinct and coarse array the swain;
In light and silken veils the virgin train.

Quæque intermissis passim sunt dissita vanis,
Copulet, inductis subtérve, supérve lacernis.
Et membra, ut magnis, paucisque expressa lacertis,
Majestate aliis præstant, forma, atque decore:
Haud secus in pannis, quos supra optavimus amplos,
Perpaucos sinuum flexus, rugasque, striasque,
Membra super, versu faciles, inducere præstat.
Naturæque rei proprius sit pannus, abundans
Patriciis; succinctus erit, crassusque bubulcis,
Mancipiisque; levis, teneris, gracilisque puellis.

Where in black shade the deeper hollow lies,
Assisting art some midway fold supplies,
That gently meets the light, and gently spreads
To break the hardness of opposing shades.

XXIII. Of Picturesque Ornament.

Each nobler symbol classick Sages use,
To mark a Virtue, or adorn a Muse,
Ensigns of war, of peace, or Rites divine,
These in thy work with dignity may shine:

XXIV. Ornament of Gold and Jewels.

But sparingly thy earth-born stores unfold,
Nor load with gems, nor lace with tawdry gold;
Rare things alone are dear in custom's eye,
They lose their value as they multiply.

XXV. Of the Model.

Of absent forms the features to define,
Prepare a model to direct thy line;

Inque cavis maculisque umbrarum aliquando tumescet,
Lumen ut excipiens, operis quà massa requirit,
Latius extendat, sublatisque aggreget umbris.

XXIII. Tabulæ Ornamentum.

Nobilia arma juvant Virtutum ornantque figuras,
Qualia Musarum, Belli, cultusque Deorum.

XXIV. Ornamentum Auri et Gemmarum.

Nec sit opus nimiùm gemmis auroque refertum;
Rara etenim magno in pretio, sed plurima vili.

XXV. Prototypus.

Quæ deinde ex vero nequeant præsente videri,
Prototypum prius illorum formare juvabit.

XXVI. Union of the Piece.

Each garb, each custom, with precision trace,
Unite in strict decorum time with place;

XXVII. Grace and Majesty.

And emulous alone of genuine fame,
Be Grace, be Majesty thy constant aim,
That Majesty, that Grace so rarely given
To mortal man, nor taught by art but Heaven.

XXVIII. Every thing in its proper place.

In all to sage propriety attend,
Nor sink the clouds, nor bid the waves ascend;
Lift not the mansions drear of Hell or Night
Above the Thunderer's lofty arch of light;
Nor build the column on an osier base;
But let each object know its native place.

XXIX. The Passions.

Thy last, thy noblest task remains untold,
Passion to paint, and sentiment unfold;

XXVI. Convenientia rerum cum Scena.

Conveniat locus, atque habitus; ritusque decusque
Servetur: Sit nobilitas, Charitumque venustas,
(Rarum homini munus, Cœlo, non arte petendum.)

XXVII. Charitas et Nobilitas.

Naturæ sit ubique tenor, ratioque sequenda.

XXVIII. Res quæque locum suum teneat.

Non vicina pedum tabulata excelsa tonantis
Astra domus depicta gerent, nubesque, notosque;
Nec mare depressum laquearia summa, vel Orcum;
Marmoreamque feret cannis vaga pergula molem:
Congrua sed propriâ semper statione locentur.

XXIX. Affectus.

Hæc præter, motus animorum, et corde repostos

Yet how these motions of the mind display!
Can colours catch them, or can lines portray?
Who shall our pigmy pencils arm with might
To seize the Soul, and force her into sight?
Jove, Jove alone; his highly-favour'd few
Alone can call such miracles to view.
But this to rhet'rick and the schools I leave,
Content from ancient lore one rule to give:
" By tedious toil no passions are exprest,
" His hand who feels them strongest paints them best."
Yet shall the Muse with all her force proscribe
Of base and barbarous forms that Gothick tribe,

XXX. Gothick Ornament to be avoided.

Exprimere affectus, paucisque coloribus ipsam
Pingere posse animam, atque oculis præbere videndam,
" *Hoc opus, hic labor est. Pauci, quos æquus amavit*
" *Juppiter, aut ardens evexit ad æthera virtus,*
" *Dis similes potuere*" manu miracula tanta.
Hos ego rhetoribus tractandos desero; tantùm
Egregii antiquum memorabo sophisma magistri:
" *Verius affectus animi vigor exprimit ardens,*
" *Solliciti nimiùm quam sedula cura laboris.*
Denique nil sapiat Gothorum barbara trito
Ornamenta modo, sæclorum et monstra malorum:

XXX. Gothorum Ornamenta fugienda.

Which sprang to birth, what time, thro' lust of sway,
Imperial Latium bade the world obey:
Fierce from the north the headlong demons flew,
The wreaths of Science wither'd at their view;
Plagues were their harbingers, and war accurst,
And luxury, of every fiend the worst:
Then did each Muse behold her triumphs fade,
Then pensive Painting droop'd the languish'd head;
And sorrowing Sculpture, while the ruthless flame
Involv'd each trophy of her sister's fame,
Fled to sepulchral cells her own to save,
And lurk'd a patient inmate of the grave.
Meanwhile beneath the frown of angry Heaven,
Unworthy every boon its smile had given,

Queis ubi bella, famem, et pestem, discordia, luxus,
Et Romanorum res grandior intulit orbi,
Ingenuæ periere artes, periere superbæ
Artificum moles; sua tunc miracula vidit
Ignibus absumi Pictura, latere coacta
Fornicibus, sortem et reliquam confidere cryptis;
Marmoribusque diu Sculptura jacere sepultis.
Imperium interea, scelerum gravitate fatiscens,

Involv'd in error's cloud, and scorn'd of light,
The guilty Empire sunk. Then horrid Night,
And Dullness drear their murky vigils kept,
In savage gloom the impious Ages slept,
Till Genius, starting from his rugged bed,
Full late awoke, the ceaseless tear to shed
For perish'd art; for those celestial hues,
Which Zeuxis, aided by the Attick Muse,
Gave to the wond'ring eye: She bade his name,
With thine, Apelles, gild the lists of fame;
With thine to colouring's brightest glories soar,
The Gods applaud him, and the world adore.

COLOURING the third Part of Painting.

Horrida nox totum invasit, donoque superni
Luminis indignum, errorum caligine mersit,
Impiaque ignaris damnavit sæcla tenebris.
Unde coloratum Graiis huc usque magistris
Nil superest tantorum hominum, quod mente modoque
Nostrates juvet artifices, doceatque laborem;
Nec qui Chromaticês nobis, hoc tempore, partes
Restituat, quales Zeuxis tractaverat olim,
Hujus quando magâ velut arte æquavit Apellem
Pictorum archigraphum, meruitque coloribus altam
Nominis æterni famam, toto orbe sonantem.

CHROMATICES tertia Pars Picturæ.

Alas! how lost those magick mixtures all!
No hues of his now animate the wall;
How then shall modern art those hues apply,
How give design its finish'd dignity?
Return fair COLOURING! all thy lures prepare,
Each safe deception, every honest snare,
Which brings new lovers to thy sister's train,
Skilful at once to charm, and to retain;
Come, faithful Siren! chast seducer! say,
What laws control thee, and what powers obey.
Know first, that light displays and shade destroys
Refulgent Nature's variegated dyes.
Thus bodies near the light distinctly shine
With rays direct, and as it fades decline.

Hæc quidem ut in tabulis fallax, sed grata venustas,
Et complementum graphidos, mirabile visu,
Pulchra vocabatur, sed subdola, lena sororis:
Non tamen hoc lenocinium, fucusque, dolusque
Dedecori fuit unquam; illi sed semper honori,
Laudibus et meritis; hanc ergo nosse juvabit.
Lux varium, vivumque dabit, nullum umbra, colorem.
Quo magis adversum est corpus, lucique propinquum,
Clarius est lumen; nam debilitatur eundo.

Thus to the eye oppos'd with stronger light
They meet its orb, for distance dims the sight.

XXXI. The conduct of the Tints of Light and Shadow.

Learn hence to paint the parts that meet the view
In spherick forms, of bright and equal hue;
While, from the light receding or the eye,
The sinking outlines take a fainter dye.
Lost and confused progressively they fade,
Not fall precipitate from light to shade.
This Nature dictates, and this taste pursues,
Studious in gradual gloom her lights to lose;
The various whole with soft'ning tints to fill,
As if one single head employ'd her skill.
Thus if bold fancy plan some proud design,
Where many various groups divide or join,

Quo magis est corpus directum, oculisque propinquum,
Conspicitur melius; nam visus hebescit eundo.

XXXI. Tonorum Luminum et Umbrarum ratio.

Ergo in corporibus, quæ visa adversa, rotundis,
Integra sunt, extrema abscedant perdita signis
Confusis, non præcipiti labentur in umbram
Clara gradu, nec adumbrata in clara alta repentè
Prorumpant; sed erit sensim hinc atque inde meatus
Lucis et umbrarum; capitisque unius ad instar,
Totum opus, ex multis quanquam sit partibus, unus

(Tho' sure from more than three confusion springs,)
One globe of light and shade o'er all she flings;
Yet skill'd the separate masses to dispose,
Where'er, in front, the fuller radiance glows,
Behind, a calm reposing gloom she spreads,
Relieving shades with light, and light with shades.
And as the center of some convex glass
Draws to a point the congregated mass
Of dazzling rays, that, more than nature bright,
Reflect each image in an orb of light,
While from that point the scatter'd beams retire,
Sink to the verge, and there in shade expire;

Luminis umbrarumque globus tantummodo fiet,
Sive duas, vel tres ad summum, ubi grandius esset
Divisum pegma in partes statione remotas.
Sintque ita discreti inter se, ratione colorum,
Luminis, umbrarumque, antrorsum ut corpora clara
Obscura umbrarum requies spectanda relinquat;
Claroque exiliant umbrata atque aspera campo.
Ac veluti in speculis convexis, eminet ante
Asperior reipsâ vigor, et vis aucta colorum
Partibus adversis; magis et fuga rupta retrorsum
Illorum est, (ut visa minùs vergentibus oris,)

So strongly near, so softly distant throw
On all thy rounded groups the circling glow.
As is the Sculptor's, such the Painter's aim,
Their labour different, but their end the same:
What from the marble the rude chissel breaks,
The softer pencil from the canvas takes;
And, skill'd remoter distances to keep,
Surrounds the outline pale in shadows deep;
While on the front the sparkling lustre plays,
And meets the eye in full meridian blaze.
True Colouring thus in plastick power excells,
Fair to the visual point her forms she swells,

Corporibus dabimus formas hoc more rotundas.
Mente modoque igitur plastes, et pictor, eodem
Dispositum tractabit opus; quæ sculptor in orbem
Atterit, hæc rupto procul abscedente colore
Assequitur pictor, fugientiaque illa retrorsum
Jam signata minùs confusa coloribus aufert:
Anteriora quidem directé adversa, colore
Integra vivaci, summo cum lumine et umbra
Antrorsum distincta refert, velut aspera visu;
Sicque super planum inducit leucoma colores,

And lifts them from their flat aërial ground
Warm as the life, and as the statue round.

XXXII. Dense and opaque bodies with translucent ones.

In silver clouds in ether's blue domain,
Or the clear mirrour of the watry plain,
If chance some solid substance claim a place,
Firm and opaque amid the lucid space,
Rough let it swell and boldly meet the sight,
Mark'd with peculiar strength of shade and light;
There blend each earthy tint of heaviest sort,
At once to give consistence and support,
While the bright wave, soft cloud, or azure sky,
Light and pellucid from that substance fly.

Hos velut ex ipsâ naturâ immotus eodem
Intuitu circum statuas daret inde rotundas.

XXXII. Corpora densa et opaca cum translucentibus.

Densa figurarum solidis quæ corpora formis
Subdita sunt tactu, non translucent, sed opaca
In translucendi spatio ut super aëra, nubes,
Limpida stagna undarum, et inania cætera debent
Asperiora illis prope circumstantibus esse;
Ut distincta magis firmo cum lumine et umbra,
Et gravioribus ut sustenta coloribus, inter
Aërias species subsistant semper opaca:
Sed contra, procul abscedant perlucida, densis
Corporibus leviora; uti nubes, aër, et undæ.

Permit not two conspicuous lights to shine
With rival radiance in the same design;
But yield to one alone the power to blaze
And spread th'extensive vigour of its rays,
There where the noblest figures are display'd;
Thence gild the distant parts, and lessening fade:
As fade the beams which Phœbus from the East
Flings vivid forth to light the distant West,
Gradual those vivid beams forget to shine,
So gradual let thy pictur'd lights decline.
The sculptur'd forms which some proud Circus grace,
In Parian marble or Corinthian brass,

XXXIII. There must not be two equal Lights in the Picture.

Non poterunt diversa locis duo lumina eâdem
In tabulâ paria admitti, aut æqualia pingi:
Majus at in mediam lumen cadet usque tabellam
Latius infusum, primis qua summa figuris
Res agitur, circumque oras minuetur eundo:
Utque in progressu jubar attenuatur ab ortu
Solis, ad occasum paulatìm, et cessat eundo;
Sic tabulis lumen, tota in compage colorum,
Primo à fonte, minus sensim declinat eundo.
Majus ut in statuis, per compita stantibus urbis,

XXXIII. Non duo ex cœlo Lumina in tabulam æqualia.

Illumin'd thus, give to the gazing eye
Th'expressive head in radiant Majesty,
While to each lower limb the fainter ray
Lends only light to mark, but not display:
So let thy pencil fling its beams around,
Nor e'er with darker shades their force confound,
For shades too dark dissever'd shapes will give,
And sink the parts their softness would relieve;
Then only well reliev'd, when like a veil
Round the full lights the wand'ring shadows steal;
Then only justly spread, when to the sight
A breadth of shade pursues a breadth of light.
This charm to give, great Titian wisely made
The cluster'd grapes his rule of light and shade.

Lumen habent partes superæ, minus inferioris;
Idem erit in tabulis; majorque nec umbra, vel ater
Membra figurarum intrabit color, atque secabit:
Corpora sed circum umbra cavis latitabit oberrans;
Atquè ita quæretur lux opportuna figuris,
Ut late infusum lumen lata umbra sequatur.
Unde, nec immeritò, fertur Titianus ubique
Lucis et umbrarum normam appellâsse *racemum*.

White, when it shines with unstain'd lustre clear,
May bear an object back, or bring it near;
Aided by black it to the front aspires,
That aid withdrawn it distantly retires;
But black unmix'd, of darkest midnight hue,
Still calls each object nearer to the view.

XXXIV. Of White and Black.

Whate'er we spy thro' colour'd light or air,
A stain congenial on their surface bear,
While neighb'ring forms by joint reflection give
And mutual take the dyes that they receive.
But where on both alike one equal light
Diffusive spreads, the blending tints unite.
For *breaking* colours thus (the ancient phrase
By Artists used) fair Venice claims our praise:

XXXV. The Reflection of Colours.

XXXVI. The Union of Colours.

Purum album esse potest propiusque magisque remotum:
Cum nigro antevenit propiùs; fugit absque, remotum;
Purum autem nigrum antrorsum venit usque propinquum.
Lux fucata suo tingit miscetque colore
Corpora, sicque suo, per quem lux funditur, aër.
Corpora juncta simul, circumfusosque colores
Excipiunt, propriumque aliis radiosa reflectunt.
Pluribus in solidis liquidâ sub luce propinquis,
Participes, mixtosque simul decet esse colores.

XXXIV. Album et Nigrum.

XXXV. Colorum reflectio.

XXXVI. Unio Colorum.

She, cautious to transgress so sage a rule,
Confin'd to soberest tints her learned school;
For tho' she lov'd by varied mode to join
Tumultuous crowds in one immense design,
Yet there we ne'er condemn such hostile hues
As cut the parts or glaringly confuse;
In tinsel trim no foppish form is drest.
Still flows in graceful unity the vest;
And o'er that vest a kindred mantle spreads,
Unvaried but by power of lights and shades,
Which mildly mixing, every social dye
Unites the whole in loveliest harmony.

Hanc normam Veneti pictores ritè sequuti,
(Quæ fuit antiquis *corruptio* dicta *colorum*,)
Cùm plures opere in magno posuêre figuras,
Nè conjuncta simul variorum inimica colorum
Congeries formam implicitam, et concisa minutis
Membra daret pannis, totam unamquamque figuram
Affini, aut uno tantùm vestire colore,
Sunt soliti; variando tonis tunicamque, togamque,
Carbaseosque sinus, vel amicum in lumine et umbra
Contiguis circum rebus sociando colorem.

When small the space, or pure the ambient air,
Each form is seen in bright precision clear;
But if thick clouds that purity deface,
If far extend that intervening space,
There all confus'd the objects faintly rise,
As if prepar'd to vanish from our eyes.

XXXVII. Of the Interposition of Air.

Give then each foremost part a touch so bright,
That, o'er the rest, its domineering light
May much prevail; yet, relative in all,
Let greater parts advance before the small.

XXXVIII. The Relation of Distances.

Minuter forms, when distantly we trace,
Are mingled all in one compacted mass;

XXXIX. Of Bodies which are distanced.

Qua minus est spatii aërei, aut quà purior aër,
Cuncta magis distincta patent, speciesque reservant:
Quâque magis densus nebulis, aut plurimus aër
Amplum inter fuerit spatium porrectus, in auras
Confundet rerum species, et perdet inanes.
Anteriora magis semper finita, remotis
Incertis dominentur et abscedentibus, idque
More relativo, ut majora minoribus extent.
Cuncta minuta procul massam densantur in unam;

XXXVII. Aër interpositus.

XXXVIII. Distantiarum Relatio.

XXXIX. Corpora procul distantia.

Such the light leaves that clothe remoter woods,
And such the waves on wide-extended floods.

XL. Of contiguous and separated Bodies.

Let each contiguous part be firm allied,
Nor labour less the separate to divide;
Yet so divide that to th'approving eye
They both at small and pleasing distance lie.

XLI. Colours very opposite to each other never to be joined.

Forbid two hostile colours close to meet,
And win with middle tints their union sweet;
Yet varying all thy tones, let some aspire
Fiercely in front, some tenderly retire.

XLII. Diversity of Tints and Colours.

XLIII. The Choice of Light.

Vain is the hope by colouring to display
The bright effulgence of the noon-tide ray,
Or paint the full-orb'd Ruler of the skies
With pencils dipp'd in dull terrestrial dyes:

Ut folia arboribus sylvarum, et in æquore fluctus.

XL. Contigua et Dissita.

Contigua inter se coëant, sed dissita distent,
Distabuntque tamen grato, et discrimine parvo.

XLI. Contraria extrema fugienda.

Extrema extremis contraria jungere noli;
Sed medio sint usque gradu sociata coloris.

XLII. Tonus et Color varii.

Corporum erit tonus atque color variatus ubique;
Quærat amicitiam retro; ferus emicet ante.

XLIII. Luminis delectus.

Supremum in tabulis lumen captare diei,
Insanus labor artificum; cùm attingere tantum
Non pigmenta queant: auream sed vespere lucem,

But when mild Evening sheds her golden light;
When Morn appears array'd in modest white;
When soft suffusion of the vernal shower
Dims the pale sun; or, at the thund'ring hour,
When, wrapt in crimson clouds, he hides his head,
Then catch the glow and on the canvas spread.

XLIV. Of certain Things relating to the practical part.

Bodies of polish'd or transparent tone,
Of metal, crystal, iv'ry, wood, or stone;
And all whose rough unequal parts are rear'd,
The shaggy fleece, thick fur, or bristly hair;
The liquid too; the sadly melting eye,
The well-comb'd locks that wave with glossy dye;
Plumage and silks; a floating form that take,
Fair Nature's mirrour, the extended lake;

Seu modicùm mane albentem; sive ætheris actam
Post hyemem nimbis transfuso sole caducam;
Seu nebulis fultam accipient, tonitruque rubentem.

XLIV. Quædam circa Praxim.

Lævia quæ lucent, veluti crystalla, metalla,
Ligna, ossa, et lapides; villosa, ut vellera, pelles,
Barbæ, aqueique oculi, crines, holoserica, plumæ;
Et liquida, ut stagnans aqua, reflexæque sub undis
Corporeæ species, et aquis contermina cuncta,

With what immers'd thro' its calm medium shines
By reflex light, or to its surface joins;
These first with thin and even shades portray,
Then, on their flatness, strike th'enlivening ray,
Bright and distinct,—and last, with strict review,
Restore to every form its outline true.

XLV. The Field of the Picture.

By mellowing skill thy ground at distance cast,
Free as the air, and transient as its blast;
There all thy liquid colours sweetly blend,
There all the treasures of thy palette spend,
And every form retiring to that ground
Of hue congenial to itself compound.

XLVI. Of the Vivacity of Colours.

The hand that colours well, must colour bright;
Hope not that praise to gain by sickly white;

Subter ad extremum liquidè sint picta, superque
Luminibus percussa suis, signisque repostis.

XLV. Campus Tabulæ.

Area, vel campus tabulæ vagus esto, levisque
Abscedat latus, liquidèque bene unctus amicis
Tota ex mole coloribus, unâ sive patellâ;
Quæque cadunt retro in campum, confinia campo.

XLVI. Color vividus, non tamen pallidus.

Vividus esto color, nimio non pallidus albo;
Adversisque locis ingestus plurimus, ardens:

But amply heap in front each splendid dye,
Then thin and light withdraw them from the eye,
Mix'd with that simple unity of shade,
As all were from one single palette spread.
Much will the mirrour teach, or evening gray,
When o'er some ample space her twilight ray
Obscurely gleams; hence art shall best perceive
On distant parts what fainter hues to give.

XLVII. Of Shadows.

XLVIII. The Picture to be of one Piece.

XLIX. The Looking Glass the Painter's best Master.

Whate'er the form which our first glance commands,
Whether in front or in profile he stands,
Whether he rule the group, or singly reign,
Or shine at distance on some ample plain,
On that high-finish'd form let Paint bestow
Her midnight shadow, her meridian glow.

L. A half Figure or a whole one before others.

Sed levitèr parcèque datus vergentibus oris.
Cuncta labore simul coëant, velut umbrâ in eâdem.
Tota siet tabula ex unâ depicta patellâ.
Multa ex naturâ speculum præclara docebit;
Quæque procul sero spatiis spectantur in amplis.
Dimidia effigies, quæ sola, vel integra plures
Ante alias posita ad lucem, stat proxima visu,
Et latis spectanda locis, oculisque remota,
Luminis umbrarumque gradu sit picta supremo.

XLVII. Umbra.

XLVIII. Ex una patella sit Tabula.

XLIX. Speculum Pictorum Magister.

L. Dimidia Figura, vel integra, ante alias.

LI. A Portrait.

The Portrait claims from imitative art
Resemblance close in each minuter part,
And this to give, the ready hand and eye
With playful skill the kindred features ply;
From part to part alternately convey
The harmonizing gloom, the darting ray,
With tones so just, in such gradation thrown,
Adopting Nature owns the work her own.

LII. The place of the Picture.

Say, is the piece thy hand prepares to trace
Ordain'd for nearer sight, or narrow space?
Paint it of soft and amicable hue:
But, if predestin'd to remoter view,
Thy strong unequal varied colours blend;
And ample space to ample figures lend.

LI. Effigies.

Partibus in minimis imitatio justa juvabit
Effigiem, alternas referendo tempore eodem
Consimiles partes, cum luminis atque coloris
Compositis, justisque tonis; tunc parta labore
Si facili et vegeto micat ardens, viva videtur.

LII. Locus Tabulæ.

Visa loco angusto tenerè pingantur, amico
Juncta colore, graduque; procul quæ picta, feroci
Sint et inæquali variata colore, tonoque.
Grandia signa voluat spatia ampla, ferosque colores.

Where to broad lights the circumambient shade
In liquid play by labour just is laid;
Alike with liveliest touch the forms portray,
Where the dim window half excludes the day;
But, when expos'd in fuller light or air,
A brown and sober cast the group may bear.
Fly every foe to elegance and grace,
Each yawning hollow, each divided space;
Whate'er is trite, minute, abrupt, or dry,
Where light meets shade in flat equality;
Each theme fantastick, filthy, vile, or vain,
That gives the soul disgust, or senses pain;

LIII. Large Lights.

LIV. The quantity of Light and Shade to be adapted to the Place of the Picture.

LV. Things which are disagreeable in Painting to be avoided.

Lumina lata, unctas simul undique copulet umbras
Extremus labor. In tabulas demissa fenestris
Si fuerit lux parva, color clarissimus esto:
Vividus at contra, obscurusque, in lumine aperto.
Quæ vacuis divisa cavis, vitare memento;
Trita, minuta, simul quæ non stipata dehiscunt,
Barbara, cruda oculis, rugis fucata colorum;
Luminis umbrarumque tonis æqualia cuncta;
Fœda cruenta, cruces, obscœna, ingrata, chimeras,
Sordidaque et misera, et vel acuta, vel aspera tactu;

LIII. Lumina lata.

LIV. Quantitas luminis loci in quo tabula est exponenda.

LV. Errores et Vitia Picturæ.

Monsters of barbarous birth, Chimeras drear,
That pall with ugliness, or awe with fear,
And all that chaos of sharp broken parts,
Where reigns confusion, or whence discord starts.

LVI. The prudential part of a Painter.

Yet hear me, youths! while zealous ye forsake
Detected faults, this friendly caution take,—
Shun all excess; and with true wisdom deem,
That vice alike resides in each extreme.

LVII. The idea of a beautiful Picture.

Know, if supreme perfection be your aim,
If classick praise your pencils hope to claim,
Your noble outlines must be chaste, yet free,
Connected all with studied harmony;
Few in their parts, yet those distinct and great;
Your Colouring boldly strong, yet softly sweet.

Quæque dabunt formæ, temerè congesta, ruinam,
Implicitas aliis confundent mixtaque partes.

LVI. Prudentia in Pictore.

Dumque fugis vitiosa, cave in contraria labi
Damna mali; vitium extremis nam semper inhæret.

LVII. Elegantium Idæa Tabularum.

Pulchra gradu summo, graphidos stabilita vetustæ
Nobilibus signis, sunt grandia, dissita, pura,
Tersa, velut minimè confusa, labore ligata,
Partibus ex magnis paucisque efficta, colorum
Corporibus distincta feris, sed semper amicis.

LVIII. Advice to a young Painter.

Know, he that well begins has half achiev'd
His destin'd work. Yet late shall be retriev'd
That time mispent, that labour worse than lost,
The young disciple, to his dearest cost,
Gives to a dull preceptor's tame designs:
His tawdry colours, his erroneous lines,
Will to the soul that poison rank convey,
Which life's best length shall fail to purge away.
Yet let not your untutor'd childhood strive
Of Nature's living charms the sketch to give,
Till, skill'd her separate features to design,
You know each muscle's site, and how they join.

LVIII. Pictor Tyro.

Qui bene cæpit, uti facti jam fertur habere
Dimidium; picturam ita nil sub limine primo
Ingrediens, puer offendit damnosius arti,
Quàm varia errorum genera, ignorante magistro,
Ex pravis libare *typis*, mentemque veneno
Inficere, in toto quod non abstergitur ævo.
Nec graphidos rudis artis adhuc citò qualiacunque
Corpora viva super studium meditabitur, ante
Illorum quàm symmetriam, internodia, formam

These while beneath some master's eye you trace,
Vers'd in the lore of symmetry and grace,
Boldly proceed; his precepts shall impart
Each sweet deception of the pleasing art:
Still more than precept shall his practice teach,
And add what self-reflection ne'er can reach.

LIX. Art must be subservient to the Painter.

Oft, when alone, the studious hour employ
On what may aid your art, and what destroy:

LX. Diversity and Facility are pleasing.

Diversity of parts is sure to please,
If all the various parts unite with ease;
As surely charms that voluntary style,
Which careless plays, and seems to mock at toil:
For labour'd lines with cold exactness tire,
'Tis freedom only gives the force and fire

Noverit, inspectis, docto evolvente magistro,
Archetypis, dulcesque dolos præsenserit artis.
Plusque manu ante oculos quam voce docebitur usus.

LIX. Ars debet servire Pictori, non Pictor Arti.

Quære artem quæcunque juvant; fuge quæque repugnant.

LX. Oculos recreant diversitas et operis facilitas, quæ speciatim Ars dicitur.

Corpora diversæ naturæ juncta placebunt;
Sic ea quæ facili contempta labore videntur:
Æthereus quippe ignis inest et spiritus illis;

Ethereal; she, with alchymy divine,
Brightens each touch, ennobles every line;
Yet pains and practice only can bestow
This facile power of hand, whose liberal flow
With grateful fraud its own exertions veils:
He best employs his art who best conceals.

This to obtain, let taste with judgment join'd
The future whole infix upon thy mind;
Be there each line in truth ideal drawn,
Or ere a colour on the canvas dawn;
Then as the work proceeds, that work submit
To sight instinctive, not to doubting wit;
The eye each obvious errour swift descries,
Hold then the compass only in the eyes.

LXI. The Original must be in the Head, and the Copy on the Cloth.

LXII. The Compass to be in the Eyes.

Mente diu versata, manu celeranda repenti.
Arsque laborque operis grata sic fraude latebit:
Maxima deinde erit ars, nihil artis inesse videri.
Nec prius inducas tabulæ pigmenta colorum,
Expensi quàm signa typi stabilita nitescant,
Et menti præsens operis sit pegma futuri.
Prævaleat sensus rationi, quæ officit arti
Conspicuæ; inque oculis tantummodo circinus esto.

LXI. Archetypus in mente, Apographus in tela.

LXII. Circinus in Oculis.

LXIII. Pride an enemy to good Painting.

Give to the dictates of the Learn'd respect,
Nor proudly untaught sentiments reject,
Severe to self alone; for self is blind,
And deems each merit in its offspring join'd:
Such fond delusion time can best remove,
Concealing for a while the child we love;
By absence then the eye impartial grown,
Will, tho' no friend assist, each errour own;
But these subdued, let thy determin'd mind
Veer not with every critick's veering wind,
Or e'er submit thy genius to the rules
Of prating fops, or self-important fools;

LXIII. Superbia Pictori nocet plurimum.

Utere doctorum monitis, nec sperne superbus
Discere, quæ de te fuerit sententia vulgi:
Est cæcus nam quisque suis in rebus, et expers
Judicii, prolemque suam miratur amatque.
Ast ubi consilium deerit sapientis amici,
Id tempus dabit, atque mora intermissa labori.
Non facilis tamen ad nutus, et inania vulgi
Dicta, levis mutabis opus, geniumque relinques:

Enough if from the Learn'd applause be won:
Who doat on random praises, merit none.
By Nature's sympathetick power, we see, LXIV. Know thyself.
As is the Parent, such the Progeny:
Ev'n Artists, bound by her instinctive law,
In all their works their own resemblance draw:
Learn then "to know thyself;" that precept sage
Shall best allay luxuriant Fancy's rage;
Shall point how far indulgent Genius deigns
To aid her flight, and to what point restrains.
But as the blushing fruits, the breathing flowers,
Adorning Flora's and Pomona's bowers,

Nam qui parte sua sperat bene posse mereri
Multivaga de plebe, nocet sibi, nec placet ulli.
Cumque opere in proprio soleat se pingere pictor, LXIV. Nosce teipsum.
(Prolem adeo sibi ferre parem natura suevit,)
Proderit imprimis pictori γνωθι σεαυτον,
Ut data quæ genio colat, abstineatque negatis.
Fructibus utque suus nunquam est sapor, atque venustas
Floribus, insueto in fundo, præcoce sub anni

When forcing fires command their buds to swell,
Refuse their dulcet taste, their balmy smell;
So labour's vain extortion ne'er achieves
That grace supreme which willing Genius gives.

LXV. Perpetually practice, and do easily what you have conceived.

Thus tho' to pains and practice much we owe,
Tho' thence each line obtains its easy flow,
Yet let those pains, that practice, ne'er be join'd,
To blunt the native vigour of the mind.

LXVI. The Morning most proper for work.

When shines the Morn, when in recruited course
The spirits flow, devote their active force
To every nicer part of thy design,

LXVII. Every day do something.

But pass no idle day without a line:

LXVIII. The method of catching natural Passions.

And wandering oft the crouded streets along,
The native gestures of the passing throng

LXV. Quod mente conceperis manu comproba.

Tempore, quos cultus violentus et ignis adegit:
Sic nunquam, nimio quæ sunt extorta labore,
Et picta invito genio, nunquam illa placebunt.

LXVI. Matutinum Tempus labori aptum.

Vera super meditando, manûs labor improbus adsit;
Nec tamen obtundat genium, mentisque vigorem.
Optima nostrorum pars matutina dierum,

LXVII. Singulis diebus aliquid faciendum.

Difficili hanc igitur potiorem impende labori.
Nulla dies abeat, quin linea ducta supersit:

LXVIII. Affectus inobservati et naturales.

Perque vias, vultus hominum, motusque notabis

Attentive mark; for many a casual grace,
Th'expressive lines of each impassion'd face
That bears its joys or sorrows undisguis'd,
May by observant taste be there surpriz'd.
Thus, true to art, and zealous to excel,
Ponder on Nature's powers, and weigh them well;
Explore thro' earth and heaven, thro' sea and skies,
The accidental graces as they rise;
And while each present form the Fancy warms,
Swift on thy tablets fix its fleeting charms.

LXIX. Of the Table-Book.

To Temperance all our liveliest powers we owe,
She bids the Judgment wake, the Fancy flow;
For her the Artist shuns the fuming feast,
The Midnight roar, the Bacchanalian guest,

Libertate sua proprios, positasque figuras
Ex sese faciles, ut inobservatus, habebis.
Mox quodcumque mari, terris, et in aëre pulchrum
Contigerit, chartis propera mandare paratis,
Dum præsens animo species tibi fervet hianti.
Non epulis nimis indulget Pictura, meroque
Parcit: Amicorum nisi cum sermone benigno

LXIX. Non desint pugillares.

And seeks those softer opiates of the soul,
The social circle, the diluted bowl:
Crown'd with the freedom of a single life,
He flies domestick din, litigious strife;
Abhors the noisy haunts of bustling trade,
And steals serene to solitude and shade;
There calmly seated in his village bower,
He gives to noblest themes the studious hour,
While Genius, Practice, Contemplation join
To warm his soul with energy divine:
For paltry gold let pining Misers sigh,
His soul invokes a nobler Deity;

Exhaustam reparet mentem recreata; sed inde
Litibus, et curis, in cœlibe libera vita,
Secessus procul à turba, strepituque remotos,
Villarum, rurisque beata silentia quærit:
Namque recollecto, totâ incumbente Minervâ,
Ingenio, rerum species præsentior extat;
Commodiusque operis compagem amplectitur omnem.
Infami tibi non potior sit avara peculi
Cura, aurique fames, modicâ quam sorte beato,
Nominis æterni, et laudis pruritus habendæ,

Smit with the glorious avarice of fame,
He claims no less than an immortal name:
Hence on his fancy just conception shines,
True judgment guides his hand, true taste refines;
Hence ceaseless toil, devotion to his art,
A docile temper, and a generous heart;
Docile, his sage Preceptor to obey,
Generous, his aid with gratitude to pay;
Blest with the bloom of youth, the nerves of health,
And competence, a better boon than wealth.
Great blessings these! yet will not these empower
His tints to charm at every labouring hour:
All have their brilliant moments, when alone
They paint as if some star propitious shone.
Yet then, ev'n then, the hand but ill conveys
The bolder grace that in the fancy plays:

Condignæ pulchrorum operum mercedis in ævum.
Judicium, docile ingenium, cor nobile, sensus
Sublimes, firmum corpus, florensque juventa,
Commoda res, labor, artis amor, doctusque magister;
Et quamcumque voles occasio porrigat ansam,
Ni genius quidam adfuerit, sydusque benignum,
Dotibus his tantis, nec adhuc ars tanta paratur.
Distat ab ingenio longé manus. Optima doctis

Hence, candid Criticks, this sad truth confest,
Accept what least is bad, and deem it best;
Lament the soul in errour's thraldrom held,
Compare life's span with art's extensive field;
Know that, ere perfect taste matures the mind,
Or perfect practice to that taste be join'd,
Comes age, comes sickness, comes contracting pain,
And chills the warmth of youth in every vein.
Rise then, ye youths, while yet that warmth inspires,
While yet nor years impair, nor labour tires,
While health, while strength are yours, while that mild ray
Which shone auspicious on your natal day,
Conducts you to Minerva's peaceful quire,—
Sons of her choice, and sharers of her fire,

Censentur, quæ prava minus; latet omnibus error;
Vitaque tam longæ brevior non sufficit arti.
Desinimus nam posse senes, cùm scire periti
Incipimus, doctamque manum gravat ægra senectus;
Nec gelidis fervet juvenilis in artibus ardor.
Quare agite, O juvenes, placido quos sydere natos
Paciferæ studia allectant tranquilla Minervæ;
Quosque suo fovet igne, sibique optavit alumnos!

Rise at the call of art: expand your breast,
Capacious to receive the mighty guest,
While, free from prejudice, your active eye
Preserves its first unsullied purity;
While new to Beauty's charms, your eager soul
Drinks copious draughts of the delicious whole,
And Memory on her soft, yet lasting page,
Stamps the fresh image which shall charm thro' age.
When duely taught each geometrick rule,
Approach with awful step the Grecian school,
The sculptur'd reliques of her skill survey,
Muse on by night, and imitate by day;

LXX. The Method of Studies for a young Painter.

Eja agite, atque animis ingentem ingentibus artem
Exercete alacres, dum strenua corda juventus
Viribus exstimulat vegetis, patiensque laborum est;
Dum vacua errorum, nulloque imbuta sapore
Pura nitet mens, et rerum sitibunda novarum,
Præsentes haurit species, atque humida servat!
In geometrali prius arte parumpèr adulti
Signa antiqua super Graiorum addiscite formam;
Nec mora, nec requies, noctuque diuque labori,
Illorum menti atque modo, vos donec agendi

LXX. Ordo Studiorum.

No rest, no pause, till, all her graces known,
A happy habit makes each grace your own.
As years advance, to modern masters come,
Gaze on their glories in majestick ROME;
Admire the proud productions of their skill,
Which VENICE, PARMA, and BOLOGNA fill;
And, rightly led by our preceptive lore,
Their style, their colouring, part by part, explore.
See RAFFAELLE there his forms celestial trace,
Unrivall'd Sovereign of the realms of Grace:
See ANGELO, with energy divine,
Seize on the summit of correct design:

Praxis ab assiduo faciles assueverit usu.
Mox, ubi judicium emensis adoleverit annis,
Singula, quæ celebrant primæ exemplaria classis,
Romani, Veneti, Parmenses, atque Bononi,
Partibus in cunctis pedetentim, atque ordine recto,
Ut monitum suprà est, vos expendisse juvabit.
Hos apud invenit *Raphael* miracula summo
Ducta modo, Veneresque habuit quas nemo deinceps.
Quidquid erat formæ scivit *Bonarota* potenter.

Learn how, at JULIO's birth, the Muses smil'd,
And in their mystick caverns nurs'd the child;
How, by th'Aonian powers their smile bestow'd,
His pencil with poetick fervour glow'd;
When faintly verse Apollo's charms convey'd,
He oped the shrine, and all the God display'd:
His triumphs more than mortal pomp adorn,
With more than mortal rage his battle burns;
His Heroes, happy heirs of fav'ring fame,
More from his art than from their actions claim.
Bright, beyond all the rest, COREGGIO flings
His ample lights, and round them gently brings

Julius à puero musarum eductus in antris,
Aonias reseravit opes, graphicâque poesi,
Quæ non visa prius, sed tantùm audita poetis,
Ante oculos spectanda dedit sacraria Phœbi;
Quæque coronatis complevit bella triumphis
Heroum fortuna potens, casusque decoros,
Nobilius re ipsâ antiqua pinxisse videtur.
Clarior ante alios *Corregius* extitit, ampla
Luce superfusa, circum coëuntibus umbris,

The mingling shade. In all his works we view
Grandeur of style, and chastity of hue.
Yet higher still great TITIAN dar'd to soar,
He reach'd the loftiest heights of colouring's power;
His friendly tints in happiest mixture flow,
His shades and lights their just gradations know;
His were those dear delusions of the art,
That round, relieve, inspirit every part:
Hence deem'd divine, the world his merit own'd,
With riches loaded, and with honours crown'd.
From all their charms combin'd, with happy toil,
Did ANNIBAL compose his wond'rous style:
O'er the fair fraud so close a veil is thrown,
That every borrow'd grace becomes his own.

Pingendique modo grandi, et tractando colore
Corpora. Amicitiamque, gradusque, dolosque colorum,
Compagemque ita disposuit *Titianus*, ut inde
Divus sit dictus, magnis et honoribus auctus,
Fortunæque bonis: Quos sedulus *Hannibal* omnes
In propriam mentem, atque modum mirâ arte coëgit.

If then to praise like theirs your souls aspire,
Catch from their works a portion of their fire;
Revolve their labours all, for all will teach,—
Their finish'd picture, and their slightest sketch.
Yet more than these to Meditation's eyes
Great Nature's self redundantly supplies:
Her presence, best of Models! is the source
Whence Genius draws augmented power and force;
Her precepts, best of teachers! give the powers,
Whence art, by practice, to perfection soars.
These useful rules from time and chance to save,
In Latian strains, the studious FRESNOY gave:
On Tiber's peaceful banks the Poet lay,
What time the pride of Bourbon urg'd his way,

LXXI. Nature and Experience perfect Art.

Plurimus inde labor tabulas imitando juvabit
Egregias, operumque typos; sed plura docebit
Natura ante oculos præsens; nam firmat et auget
Vim genii, ex illâque artem experientia complet.
Multa supersileo quæ commentaria dicent.
Hæc ego, dum memoror subitura volubilis ævi
Cuncta vices, variisque olim peritura ruinis,

LXXI. Natura et Experientia Artem perficiunt.

Thro' hostile camps, and crimson fields of slain,
To vindicate his race and vanquish Spain;
High on the Alps he took his warrior stand,
And thence, in ardent volley from his hand
His thunder darted; *(so the Flatterer sings*
In strains best suited to the ear of kings,)
And like ALCIDES, with vindictive tread,
Crush'd the Hispanian lion's gasping head.
But mark the Proteus-policy of state:
Now, while his courtly numbers I translate,
The foes are friends, in social league they dare
On Britain to "let slip the Dogs of War."
Vain efforts all, which in disgrace shall end,
If Britain, truly to herself a friend,

Pauca sophismata sum graphica immortalibus ausus
Credere pieriis, Romæ meditatus: ad Alpes,
Dum super insanas moles, inimicaque castra
Borbonidum decus et vindex Lodoicus avorum,
Fulminat ardenti dextrâ, patriæque resurgens
Gallicus Alcides premit Hispani ora leonis.

FINIS.

Thro' all her realms bids civil discord cease,
And heals her Empire's wounds by arts of Peace.
Rouse, then, fair Freedom! fan that holy flame
From whence thy sons their dearest blessings claim;
Still bid them feel that scorn of lawless sway,
Which Interest cannot blind, nor Power dismay:
So shall the Throne, thou gav'st the BRUNSWICK *line,*
Long by that race adorn'd, thy dread Palladium shine.

THE END.

NOTES

ON THE

ART OF PAINTING.

☞ The few Notes which the Translator has inserted, and which are marked M, are merely critical, and relate only to the author's text or his own version.

NOTES

ON THE

ART OF PAINTING.

NOTE I. Verse 1.

Two Sister Muses, with alternate fire, &c.

M. Du Piles opens his annotations here, with much learned quotation from Tertullian, Cicero, Ovid, and Suidas, in order to shew the affinity between the two arts. But it may perhaps be more pertinent to substitute in the place of it all a single passage, by Plutarch ascribed to Simonides, and which our author, after having quoted Horace, has literally translated: Ζωγραφίαν ειναι ΦΘΕΓΓΟΜΕΝΗΝ την Ποιησιν, ποιησιν δε ΣΙΓΩΣΑΝ την ζωγραφιαν. There is a Latin line somewhere to the same purpose, but I know not whether ancient or modern:

Poema
Est Pictura loquens, mutum Pictura Poema. M.

NOTE II. Verse 33.

Such powers, such praises, heav'n-born pair, belong
To magick colouring, and persuasive song.

That is to say, they belong intrinsically and of right. Mr. Wills, in the preface to his version of our poet, first detected the false translations of Du Piles and Dryden, which say, " so much have these divine arts been honoured;" in consequence of which the Frenchman gives a note of four pages, enumerating the instances in which Painting and its Professors have been honoured by kings and great men, ancient and modern. Fresnoy had not this in his idea: He says, " tantus *inest* divis honor artibus atque potestas," which Wills justly and literally translates,

Such powers, such honours, are in arts divine. M.

NOTE III. Verse 51.

'Tis Painting's first chief business to explore,
What lovelier forms in nature's boundless store,
Are best to art and ancient taste allied,
For ancient taste those forms has best applied.

The Poet, with great propriety, begins, by declaring what is *the chief business* of Theory, and pronounces it to be a knowledge of what is beautiful in nature:

That form alone, where glows peculiar grace,
The genuine Painter condescends to trace. *ver.* 9.

There is an absolute necessity for the Painter to generalize his notions; to paint particulars is not to paint nature, it is only to paint circumstances. When the Artist has conceived in his

his imagination the image of perfect beauty, or the abstract idea of forms, he may be said to be admitted into the great Council of Nature, and to

" Trace Beauty's beam to its eternal spring,
" And pure to man the fire celestial bring." *ver.* 19.

To facilitate the acquisition of this ideal beauty, the Artist is recommended to a studious examination of ancient sculpture. R.

NOTE IV. VERSE 55.

Till this be learn'd, how all things disagree,
How all one wretched, blind barbarity!

The mind is distracted with the variety of accidents, for so they ought to be called rather than forms; and the disagreement of those among themselves will be a perpetual source of confusion and meanness, until, by generalizing his ideas, the painter has acquired the only true criterion of judgment; then, with a *Master's care,*

Judge of his art, thro' beauty's realms he flies,
Selects, combines, improves, diversifies. *ver.* 76.

It is better that he should come to diversify on particulars from the large and broad idea of things, than vainly attempt to ascend from particulars to this great general idea; for to generalize from the endless and vicious variety of *actual* forms, requires a mind of wonderful capacity; it is perhaps more than any one mind can accomplish: But when the other, and, I think, better course is pursued, the Artist may avail himself of the united powers of all his predecessors. He sets out with an ample inheritance, and avails himself of the selection of ages. R.

NOTE

NOTE V. Verse 63.

Of all vain fools with coxcomb talents curst,—

The sententious and Horatian line, (says a later French editor,) which, in the original, is placed to the score of the Ancients, to give it greater weight, is the Author's own. I suspect, however, that he borrowed the thought from some ancient prose-writer, as we see he borrowed from Plutarch before at the opening of his poem. M.

NOTE VI. Verse 65.

When first the orient beams of beauty move—

The original here is very obscure; when I had translated the passage in the clearest manner I was able, but necessarily with some periphrasis, I consulted a learned friend upon it, who was pleased to approve the version, and to elucidate the text in the following manner: "Cognita," (the things known) in line 45, refers to "Nosse quid in natura pulchrius," (the thing to be learned) in line 38; the main thing is to *know* what forms are most beautiful, and to know what forms have been chiefly reputed such by the Ancients. In these when once known, i. e. attended to and considered, the mind of course takes a pleasure, and thus the *conscious* soul becomes enamoured with the object, &c. as in the Paraphrase. M.

NOTE

NOTE VII. VERSE 78.

With nimble step pursues the fleeting throng,
And clasps each Venus as she glides along.

The power of expressing these transitory beauties is perhaps the greatest effort of our art, and which cannot be attained till the Student has acquired a facility of drawing nature correctly in its inanimate state. R.

NOTE VIII. VERSE 80.

Yet some there are who indiscreetly stray,
Where purblind practice only points the way.

Practice is justly called *purblind*; for practice, that is tolerable in its way, is not totally *blind*: an imperceptible theory, which grows out of, accompanies, and directs it, is never wholly wanting to a sedulous practice; but this goes but a little way with the Painter himself, and is utterly inexplicable to others.

To become a great proficient, an Artist ought to see clearly enough to enable him to point out to others the principle on which he works; otherwise he will be confined, and what is worse, he will be uncertain. A degree of mechanical practice, odd as it may seem, must precede theory. The reason is, that if we wait till we are partly able to comprehend the theory of art, too much of life will be passed to permit us to acquire facility and power: something therefore must be done on trust, by mere imitation of given patterns before the theory of art can be *felt*. Thus we shall become acquainted with the *necessities* of the art, and the very great want of Theory, the sense of

which want can alone lead us to take pains to acquire it: for what better means can we have of knowing to a certainty, and of imprinting strongly on our mind our own deficiencies, than unsuccessful attempts? This Theory will be best understood by, and in, practice. If Practice advances too far before Theory, her guide, she is likely to lose her way; and if she keeps too far behind, to be discouraged. R.

NOTE IX. Verse 89.

'Twas not by words Apelles charm'd mankind.

As Fresnoy has condescended to give advice of a prudential kind, let me be permitted here to recommend to the Artist to talk as little as possible of his own works, much less to praise them; and this not so much for the sake of avoiding the character of vanity, as for keeping clear of a real detriment; of a real productive cause which prevents his progress in his art, and dulls the edge of enterprize.

He who has the habit of insinuating his own excellence to the little circle of his friends, with whom he comes into contact, will grow languid in his exertions to fill a larger sphere of reputation: He will fall into the habit of acquiescing in the partial opinions of a few; he will grow restive in his own; by admiring himself, he will come to repeat himself, and then there is an end of improvement. In a Painter it is particularly dangerous to be too good a speaker; it lessens the necessary endeavours to make himself master of the language which properly belongs to his art, that of his pencil. This circle of self-applause and reflected admiration, is to him the world, which he

he vainly imagines he has engaged in his party, and therefore supposes that further enterprize becomes less necessary.

Neither is it prudent, for the same reason, to talk much of a work before he undertakes it, which will probably thus be prevented from being ever begun. Even shewing a picture in an unfinished state makes the finishing afterwards irksome: the artist has already had the gratification which he ought to have kept back, and made to serve as a spur to hasten its completion.

R.

NOTE X. Verse 100.

Some lofty theme let judgment first supply,
Supremely fraught with grace and majesty.

It is a matter of great judgment to know what subjects are or are not fit for painting. It is true that they ought to be such as the verses here direct, full of grace and majesty; but it is not every such subject that will answer to the Painter. The Painter's theme is generally supplied by the Poet or Historian: but as the Painter speaks to the eye, a story in which fine feeling and curious sentiment is predominant, rather than palpable situation, gross interest, and distinct passion, is not suited to his purpose.

It should be likewise a story generally known; for the Painter, representing one point of time only, cannot inform the spectator what preceded the event, however necessary in order to judge of the propriety and truth of the expression and character of the Actors. It may be remarked that action is the principal requisite in a subject for History-painting; and that there are many subjects which, though very interesting to the

reader, would make no figure in representation: such are those subjects which consist in any long *series* of action, the *parts* of which have very much *dependency* each on the other; or where any remarkable point or turn of verbal expression makes a part of the excellence of the story; or where it has its effect from *allusion to circumstances not actually present*. An instance occurs to me of a subject which was recommended to a Painter by a very distinguished person, but who, as it appears, was but little conversant with the art; it was what passed between James II. and the old Earl of Bedford in the Council which was held just before the Revolution*. This is a very striking piece of history; but is so far from being a proper subject, that it unluckily possesses no one requisite necessary for a picture: it has a retrospect to other circumstances of history of a very complicated nature; it marks no general or intelligible action or passion; and it is necessarily deficient in that variety of heads, forms, ages, sexes, and draperies, which sometimes, by good management, supply by picturesque effect the want of real interest in a history. R.

NOTE XI. Verse 106.

Then let the virgin canvas smooth expand,
To claim the sketch and tempt the Artist's hand.

I wish to understand the last line as recommending to the artist to paint the sketch previously on canvas, as was the practice of Rubens.

* Dalrymple's Memoirs, i. 168. This writer has quoted no authority for the remarkable anecdote here alluded to: an inexcusable omission.

This

This method of painting the sketch, instead of merely drawing it on paper, will give a facility in the management of colours, and in the handling, which the Italian Painters, not having this custom, wanted: by habit he will acquire equal readiness in doing two things at a time as in doing only one. A Painter, as I have said on another occasion, if possible, should paint all his studies, and consider drawing only as a succedaneum when colours are not at hand. This was the practice of the Venetian Painters, and of all those who have excelled in colouring; Coreggio used to say, *C'havea i suoi dissegni nella stremità dè pennelli.* The method of Rubens was to sketch his composition in colours, with all the parts more determined than sketches generally are; from this sketch his scholars advanced the picture as far as they were capable; after which he retouched the whole himself.

The Painter's operation may be divided into three parts; the planning, which implies the sketch of the general composition; the transferring that design to the canvas; and the finishing, or retouching the whole. If, for dispatch, the Artist looks out for assistance, it is in the middle stage only he can receive it; the first and last operation must be the work of his own hand. R.

NOTE XII. Verse 108.

Then bold Invention all thy powers diffuse,
Of all thy Sisters thou the noblest muse.

The Invention of a Painter consists not in inventing the subject, but in a capacity of forming in his imagination the subject in a manner best accommodated to his art, though wholly borrowed from Poets, Historians, or popular tradition. For this

purpose he has full as much to do, and perhaps more, than if the very story was invented; for he is bound to follow the ideas which he has received, and to translate them (if I may use the expression) into another art. In this translation the Painter's invention lies; he must in a manner new-cast the whole, and model it in his own imagination: to make it a Painter's nourishment, it must pass through a Painter's mind. Having received an idea of the pathetick and grand in *intellect*, he has next to consider how to make it correspond with what is touching and awful to the *eye*, which is a business by itself. But here begins what in the language of Painters is called *Invention*, which includes not only the composition, or the putting the whole together, and the disposition of every individual part, but likewise the management of the back-ground, the effect of light and shadow, and the attitude of every figure or animal that is introduced or makes a part of the work.

Composition, which is the principal part of the Invention of a Painter, is by far the greatest difficulty he has to encounter. Every man that can paint at all, can execute individual parts; but to keep those parts in due subordination as relative to a whole, requires a comprehensive view of the art, that more strongly implies genius, than perhaps any other quality whatever. R.

NOTE XIII. Verse 118.

Vivid and faithful to the historick page,
Express the customs, manners, forms, and age.

Though the Painter borrows his subject, he considers his art as not subservient to any other. His business is something more

more than assisting the Historian with explanatory figures: as soon as he takes it into his hands, he adds, retrenches, transposes, and moulds it anew, till it is made fit for his own art; he avails himself of the privileges allowed to Poets and Painters, and dares every thing to accomplish his end, by means correspondent to that end,—to impress the Spectator with the same interest at the sight of his representation, as the Poet has contrived to impress on the Reader by his description: the end is the same in both cases, though the means are and must be different. Ideas intended to be conveyed to the mind by one sense, cannot always, with equal success, be conveyed by another: our author therefore has recommended to us elsewhere to be attentive

" On what may aid our art, and what destroy, *ver.* 598.

Even the Historian takes great liberties with facts, in order to interest his readers, and make his narration more delightful; much greater right has the Painter to do this, who, though his work is called History-Painting, gives in reality a poetical representation of events. R.

NOTE XIV. Verse 120.

Nor paint conspicuous on the foremost plain
What'e'er is false, impertinent, or vain.

This precept, so obvious to common sense, appears superfluous, till we recollect that some of the greatest Painters have been guilty of a breach of it; for, not to mention Paul Veronese or Rubens, whose principles, as ornamental Painters, would allow great latitude in introducing animals, or whatever they

they might think necessary, to contrast or make the composition more picturesque, we can no longer wonder why the Poet has thought it worth setting a guard against this impropriety, when we find that such men as Raffaelle and the Caracci, in their greatest and most serious works, have introduced on the foreground mean and frivolous circumstances.

Such improprieties, to do justice to the more modern Painters, are seldom found in their works. The only excuse that can be made for those great Artists, is their living in an age when it was the custom to mix the ludicrous with the serious, and when Poetry as well as Painting gave into this fashion. R.

NOTE XV. Verse 124.

This rare, this arduous task no rules can teach.

This must be meant to refer to *Invention*, and not to the precepts immediately preceding; which relating only to the mechanical disposition of the work, cannot be supposed to be out of the reach of the rules of art, or not to be acquired but by the assistance of supernatural power. R.

NOTE XVI. Verse 127.

Promethcus ravish'd from the Car of Day.

After the lines in the original of this passage, there comes in one of a proverbial cast, taken from Horace*: "Non uti Dædaliam licet omnibus ire Corinthum." I could not intro-

* Horace's line runs thus, (Epistle 17, Book I. line 36.)
Non cuivis homini contingit adire Corinthum.

duce a version of this with any grace into the conclusion of the sentence; and indeed I do not think it connects well in the original. It certainly conveys no truth of importance, nor adds much to what went before it. I suppose, therefore, I shall be pardoned for having taken no notice of it in my translation.

Mr. Ray, in his collection of English proverbs, brings this of Horace as a parallel to a ridiculous English one, viz. *Every man's nose will not make a shoeing-horn.* It is certain, were a proverb here introduced, it ought to be of Engliſh growth to suit an English translation; but this, alas! would not fit my purpose, and Mr. Ray gives us no other. I hold myself, therefore, excusable for leaving the line untranslated. M.

NOTE XVII. Verse 130.

Till all complete the gradual wonder shone,
And vanquish'd Nature own'd herself outdone.

In strict propriety, the Grecian Statues only excel Nature by bringing together such an assemblage of beautiful parts as Nature was never known to bestow on one object:

For earth-born graces sparingly impart
The symmetry supreme of perfect art. *ver.* 68.

It must be remembered, that the component parts of the most perfect Statue never can excel nature,—that we can form no idea of beauty beyond her works: we can only make this rare assemblage; an assemblage so rare, that if we are to give the name of Monster to what is uncommon, we might, in the words of the Duke of Buckingham, call it

A faultless Monster which the world ne'er saw. R.

NOTE

NOTE XVIII. Verse 144.

Learn then from Greece, ye youths, Proportion's law,
Inform'd by her, each just position draw.

Du Piles has, in his note on this passage, given the measures of a human body, as taken by Fresnoy from the statues of the ancients, which are here transcribed:

" The Ancients have commonly allowed eight heads to their figures, though some of them have but seven; but we ordinarily divide the figures into ten faces*; that is to say, from the crown of the head to the sole of the foot, in the following manner:

" From the crown of the head to the forehead is the third part of a face.

" The face begins at the root of the lowest hairs which are upon the forehead, and ends at the bottom of the chin.

" The face is divided into three proportionable parts; the first contains the forehead, the second the nose, and the third the mouth and the chin; from the chin to the pit betwixt the collar-bones are two lengths of a nose.

" From the pit betwixt the collar-bones to the bottom of the breast, one face.

" From the bottom of the breasts to the navel, one face †.

" From the navel to the genitories, one face ‡.

* This depends on the age and quality of the persons. The Apollo and Venus of Medicis have more than ten faces.

† The Apollo has a nose more.

‡ The Apollo has half a nose more; and the upper half of the Venus de Medicis is to the lower part of the belly, and not to the privy-parts.

" From

" From the genitories to the upper part of the knee, two faces.

" The knee contains half a face.

" From the lower part of the knee to the ankle, two faces.

" From the ankle to the sole of the foot, half a face.

" A man, when his arms are stretched out, is, from the longest finger of his right hand to the longest of his left, as broad as he is long.

" From one side of the breasts to the other, two faces.

" The bone of the arm, called Humerus, is the length of two faces from the shoulder to the elbow.

" From the end of the elbow to the root of the little finger, the bone called Cubitus, with part of the hand, contains two faces.

" From the box of the shoulder-blade to the pit betwixt the collar-bones, one face.

" If you would be satisfied in the measures of breadth, from the extremity of one finger to the other, so that this breadth should be equal to the length of the body, you must observe, that the boxes of the elbows with the humerus, and of the humerus with the shoulder blade, bear the proportion of half a face when the arms are stretched out.

" The sole of the foot is the sixth part of the figure.

" The hand is the length of a face.

" The thumb contains a nose.

" The inside of the arm, from the place where the muscle disappears, which makes the breast, (called the Pectoral Muscle) to the middle of the arm, four noses.

" From the middle of the arm to the beginning of the head, five noses.

" The longest toe is a nose long.

" The two utmost parts of the teats, and the pit betwixt the collar-bones of a woman, make an equilateral triangle.

" For the breadth of the limbs, no precise measures can be given, because the measures themselves are changeable, according to the quality of the persons, and according to the movement of the muscles." *Du Piles.*

The measures of the ancient statues, by Audran, appear to be the most useful, as they are accompanied with the outline of the figures which are most distinguished for correctness. R.

NOTE XIX. Verse 150.

But chief from her that flowing outline take,—

The French editor,* who republished this poem in the year 1753, (eighty-five years later than the first edition of Du Piles) remarks here, that Noël Coypel, (called Coypel le Poussin,) in a discourse which he published and addressed to the French Academy says, " That all which our Author has delivered concerning outlines *(contours)* in this passage, does not appear to him to convey any precise or certain rules. He adds, that it is indeed almost a thing impossible to give them, particularly in what regards grace and elegance of outline. Anatomy and proportion, according to him, may enable a person to design with correctness, but cannot give that noble part of the art, which ought to be attributed to the mind or understanding, according

* He calls himself, in the Paris edition, intitled, " L'Ecole d'Uranie," Le Sieur M. D. Q. The Abbe De Marsy's Poem, intitled, *Pictura*, is annexed to Du Fresnoy's, in that edition.

to which it is more or less delicate." I think Fresnoy has hinted the very same thing more than once; and, perhaps, like Coypel, lays too great a stress on the mental faculty, which we call Strength of Genius; but the consideration of this does not come within the province which I have allotted myself in these *critical* notes. M.

NOTE XX. Verse 162.

Yet deem not, Youths, that Perspective can give
Those charms complete, by which your works shall live.

The translator has softened, if not changed, the text, which boldly pronounces that Perspective cannot be depended on as a certain rule. Fresnoy was not aware that he was arguing from the abuse of the Art of Perspective, the business of which is to represent objects as they appear to the eye, or as they are delineated on a transparent plane placed between the spectator and the object. The rules of Perspective, as well as all other rules, may be injudiciously applied; and it must be acknowledged that a misapplication of them is but too frequently found even in the works of the most considerable artists. It is not uncommon to see a figure on the foreground represented near twice the size of another which is supposed to be removed but a few feet behind it: this, though true according to rule, will appear monstrous. This error proceeds from placing the point of distance too near the point of sight, by which means the diminution of objects is so sudden as to appear unnatural, unless you stand so near the picture as the point of distance requires, which would be too near for the eye to comprehend the whole

picture; whereas, if the point of distance is removed so far as the spectator may be supposed to stand in order to see commodiously, and take within his view the whole, the figures behind would then suffer under no such violent diminution. Du Piles, in his note on this passage, endeavours to confirm Fresnoy in his prejudice, by giving an instance which proves, as he imagines, the uncertainty of the art. He supposes it employed to delineate the Trajan Pillar, the figures on which, being, as he says, larger at the top than the bottom, would counteract the effects of perspective. The folly of this needs no comment. I shall only observe, by the way, that the fact is not true, the figures on that pillar being all of the same dimensions. R.

NOTE XXI. Verse 162.

Yet deem not, Youths, that Perspective can give
Those charms complete, by which your works shall live.

I plead guilty to the charge in the preceding note. I have translated the passage, as if the text had been *ad* complementum graphidos, instead of *aut*, and consequently might have been thus construed: "Perspective cannot be said to be a sure rule or guide *to* the complete knowledge of Painting, but only an assistance, &c." This I did to make the position more consonant to truth; and I am pleased to find that it agrees much better with Sir Joshua's annotations than the original would have done. Du Piles, in the former part of his note, (which I know not for what reason Mr. Dryden omitted,) says thus: "It is not in order to reject Perspective that the Author speaks thus;

thus; for he advises it elsewhere in his poem*, as a study abſolutely necessary. Nevertheless, I own this passage is not quite clear, yet it was not my fault that the Author did not make it more intelligible; but he was so much offended with some persons who knew nothing of Painting in general, save only the part of Perspective, in which they made the whole art of it to consist, that he would never be persuaded to recal the expression, though I fully convinced him, that every thing these people said was not of the least consequence." Du Piles seems to tell this tale (so little to the credit of his friend's judgment) merely to make himself of consequence; for my own part, I can hardly be persuaded that a person who has translated a work so inaccurately as Du Piles has done this, "did it under the Author's own eye, and corrected it till the version was entirely to his own mind," which, in his preface, he asserts was the case. M.

NOTE XXII. Verse 174.

Yet to each separate form adapt with care
Such limbs, such robes, such attitude and air,
As best befit the head,——

As it is necessary, for the sake of variety, that figures not only of different ages, but of different forms and characters, be introduced in a work where many figures are required, care must be taken that those different characters have a certain

* I suppose he alludes to the 509th line:
In geometrali prius arte parumper adulti.

conso-

consonance of parts among themselves, such as is generally found in nature: a fat face, for instance, is usually accompanied with a proportional degree of corpulency of body; an aquiline nose for the most part belongs to a thin countenance, with a body and limbs corresponding to it; but these are observations which must occur to every body.

Yet there are others that are not so obvious; and those who have turned their thoughts this way, may form a probable conjecture concerning the form of the rest of the figure from a part,—from the fingers, or from a single feature of the face: for instance, those who are born crook-backed have commonly a peculiar form of lips and expression in the mouth, that strongly denotes that deformity. R.

NOTE XXIII. Verse 178.

Learn action from the dumb, the dumb shall teach
How happiest to supply the want of speech.

Gesture is a language we are born with, and is the most natural way of expressing ourselves: Painting may be said therefore in this respect to have the superiority over Poetry.

Fresnoy, however, certainly means here persons either born dumb, or who are become so from accident or violence; and the translator has, therefore, rendered his meaning justly: but persons who are born dumb are commonly deaf also, and their gestures are usually extravagant and forced; and of those who have become dumb by accident or violence examples are too rare to furnish the Painter with sufficient observation. I would wish therefore to under-

understand the rule, as dictating to the Artist, to observe how persons, with naturally good expressive features, are affected in their looks and actions by any spectacle or sentiment which they see or hear, and to copy the gestures which they then silently make use of: but he should ever take these lessons from nature only, and not imitate her at second-hand, as many French Painters do, who appear to take their ideas, not only of grace and dignity, but of emotion and passion, from their theatrical heroes; which is imitating an imitation, and often a false or exaggerated imitation. R.

NOTE XXIV. Verse 180.

Fair in the front, in all the blaze of light,
The Hero of thy piece should meet the sight.

There can be no doubt that this figure should be laboured in proportion as it claims the attention of the spectator, but there is no necessity that it should be placed in the middle of the picture, or receive the principal light; this conduct, if always observed, would reduce the art of Composition to too great a uniformity.

It is sufficient, if the place he holds, or the attention of the other figures to him, denote him the hero of the piece.

The principal figure may be too principal. The harmony of composition requires that the inferior characters bear some proportion, according to their several stations, to the hero of the work.

This rule, as enforced by Fresnoy, may be said more properly to belong to the art in its infant state, or to be directed

to

to young students as a first precept; but the more advanced know that such an apparent artificial disposition would be in reality for that reason inartificial. R.

NOTE XXV. Verse 192.

In every figured group the judging eye
Demands the charms of contrariety.

The rule of contrasting figures, or groups, is not only universally known and adopted, but it is frequently carried to such excess, that our Author might, perhaps, with more propriety have fixed his caution on the other side, and recommended to the artist, not to destroy the grandeur and simplicity of his design by violent and affected contrasts.

The artless uniformity of the compositions of the old Gothick Painters is far preferable to this false refinement, this ostentatious display of academick art. A greater degree of contrast and variety may be allowed in the picturesque or ornamental style; but we must not forget that they are the natural enemies of simplicity, and consequently of the grand style, and destroy *that solemn majesty, that soft repose*, which is produced in a great measure by regularity and uniformity.

An instance occurs to me where those two qualities are separately exhibited by two great Painters, Rubens and Titian. The picture of Rubens is in the Church of St. Augustine at Antwerp; the subject (if that may be called a subject where no story is represented) is the Virgin and infant Christ, placed high in the picture on a pedestal, with many saints about them,

and

and as many below them, with others on the steps, to serve as a link to unite the upper and lower part of the picture.

The composition of this picture is perfect in its kind; the Artist has shewn the greatest skill in disposing and contrasting more than twenty figures without confusion and without crouding; the whole appearing as much animated and in motion as it is possible, where nothing is to be done.

The picture of Titian, which we would oppose to this, is in the church of the St. Frarè at Venice. The peculiar character of this piece is Grandeur and Simplicity, which proceed in a great measure from the regularity of the composition, two of the principal figures being represented kneeling, directly opposite to each other, and nearly in the same attitude: this is what few Painters would have had the courage to venture: Rubens would certainly have rejected so unpicturesque a mode of composition, had it occurred to him.

Both those pictures are equally excellent in their kind, and may be said to characterise their respective authors. There is a bustle and animation in the work of Rubens; a quiet, solemn majesty in that of Titian. The excellence of Rubens is the picturesque effect which he produces. The superior merit of Titian is in the appearance of being above seeking after any such artificial excellence*. R.

* See the JOURNEY TO FLANDERS AND HOLLAND, p. 45, where the subject of this note is more fully treated. The fair transcript of that Journey having been written about the same time that these notes were composed, our author took from thence the illustration which he has made use of here.

NOTE XXVI. Verse 217.

——————— we still should lose
That solemn majesty, that soft repose,
Dear to the curious eye, and only found
Where few fair objects fill an ample ground.

It is said to have been Annibal Caracci's opinion, that a perfect composition ought not to consist of more than twelve figures, which he thought enough to people three groups, and that more would destroy that majesty and repose so necessary to the grand style of Painting. R.

NOTE XXVII. Verse 223.

Judgment will so the several groups unite,
That one compacted whole shall meet the sight.

Nothing so much breaks in upon, and destroys this compactness, as that mode of composition which cuts in the middle the figures on the foreground, though it was frequently the practice of the greatest Painters, even of the best age: Michael Angelo has it in the Crucifixion of St. Peter; Raffaelle in the Carton of the Preaching St. Paul; and Parmigianino often shewed only the head and shoulders above the base of the picture. However, the more modern Painters, notwithstanding such authorities, cannot be accused of having fallen into this error.

But, suppose we carry the reformation still farther, and that we do not suffer the sides of the picture to cut off any part of the figures; the composition would certainly be more round and

and compact within itself. All subjects, it is true, will not admit of this; however we may safely recommend it, unless the circumstances are very particular, and such as are certain to produce some striking effect by the breach of so just a rule. R.

NOTE XXVIII. Verse 243.

Nor yet to Nature such strict homage pay,
As not to quit when Genius leads the way;
Nor yet, though Genius all his succour sends,
Her mimick pow'rs though ready Memory lends,
Presume from Nature wholly to depart;
For Nature is the Arbitress of Art.

Nothing in the art requires more attention and judgment, or more of that power of discrimination which may not improperly be called Genius, than the steering between general ideas and individuality: for though the body of the work must certainly be composed by the first, in order to communicate a character of grandeur to the whole, yet a dash of the latter is sometimes necessary to give an interest. An individual model, copied with scrupulous exactness, makes a mean style, like the Dutch; and the neglect of an actual model, and the method of proceeding solely from idea, has a tendency to make the Painter degenerate into a mannerist.

In order to keep the mind in repair, it is necessary to replace and refreshen those impressions of nature which are continually wearing away.

A circumstance mentioned in the life of Guido, is well worth the attention of Artists. He was asked from whence he borrowed

his idea of beauty, which is acknowledged superior to that of any other Painter; he said he would shew all the models he used, and ordered a common porter to sit before him, from whom he drew a beautiful countenance. This was undoubtedly an exaggeration of his conduct; but his intention was to shew that he thought it necessary for painters to have some model of nature before them, however they might deviate from it, and correct it from the idea of perfect beauty which they have formed in their minds.

In Painting it is far better to have a model even to depart from, than to have nothing fixed and certain to determine the idea. When there is a model, there is something to proceed on, something to be corrected; so that even supposing no part is adopted, the model has still been not without use.

Such habits of intercourse with nature will at least create that variety which will prevent any one from prognosticating, on being informed of the subject, what manner of work the painter is likely to produce; which is the most disagreeable character an Artist can have. R.

NOTE XXIX. Verse 265.

Peculiar toil on single forms bestow,
There let expression lend its finish'd glow.

When the picture consists of a single figure only, that figure must be contrasted in its limbs and drapery with great variety of lines: it should be as much as possible a composition of itself. It may be remarked, that such a complete figure will never

never unite or make a part of a group; as on the other hand, no figure of a well-conducted group will stand by itself. A composition, where every figure is such as I suppose a single figure ought to be, and those likewise contrasted to each other, which is not uncommon in the works of young artists, produces such an assemblage of artifice and affectation as is in the highest degree unnatural and disgustful.

There is another circumstance which, though not improper in single figures, ought never to be practised in historical pictures; that of representing any figure as looking out of the picture, that is, looking at the person who views the picture. This conduct in history gives an appearance to that figure of having no connection with the rest; and ought therefore never to be practised except in ludicrous subjects.

It is not certain that the variety recommended in a single figure, can with equal success be extended to colouring. The difficulty will be in diffusing the colours of the drapery of this single figure to other distant parts of the picture, for this is what harmony requires; this difficulty, however, seems to be evaded in the works of Titian, Vandyck, and many others, by dressing their single figures in black or white.

Vandyck, in the famous portrait of Cardinal Bentivoglio, was confined in his dress to crimson velvet and white linen: he has, therefore, made the curtain in the back-ground of the same crimson colour, and the white is diffused by a letter which lies on the table; and a bunch of flowers is likewise introduced for the same purpose. R.

NOTE

NOTE XXX. Verse 275.

Not on the form in stiff adhesion laid,
But well reliev'd by gentle light and shade.

The disposing of the drapery so as to appear to cling close round the limbs, is a kind of pedantry which young Painters are very apt to fall into, as it carries with it a relish of the learning acquired from the ancient statues; but they should recollect that there is not the same necessity for this practice in painting as in sculpture. R.

NOTE XXXI. Verse 297.

But sparingly thy earth-born stores unfold,
Nor load with gems, nor lace with tawdry gold.

Finery of all kinds destroys grandeur, which in a great measure proceeds from simplicity; it may, however, without impropriety be introduced into the ornamental style, such as that of Rubens and Paul Veronese. R.

NOTE XXXII. Verse 307.

That majesty, that grace, so rarely given
To mortal man, not taught by art, but heaven.

It is undoubtedly true, and perfectly obvious, that every part of the art has a grace belonging to it, which, to satisfy and captivate the mind, must be superadded to correctness. This excellence, however expressed, whether we call it Genius, Taste,

or the gift of Heaven, I am confident may be acquired; or the Artist may certainly be put into that train by which it shall be acquired; though he must, in a great measure, teach himself by a continual contemplation of the works of those Painters, who are acknowledged to excel in grace and majesty: this will teach him to look for it in nature, and industry will give him the power of expressing it on canvass. R.

NOTE XXXIII. VERSE 315.

Thy last, thy noblest task remains untold,
Passion to paint and sentiment unfold.

This is truly the noblest task, and is the finishing of the fabrick of the art: to attempt this summit of excellence, without having first laid the foundation of habitual correctness, may indeed be said to build castles in the air.

Every part which goes to the composition of a picture, even inanimate objects, are capable to a certain degree of conveying sentiment, and contribute their share to the general purpose of striking the imagination of the spectator. The disposition of light, or the folding of drapery, will give sometimes a general air of grandeur to the whole work. R.

NOTE XXXIV. VERSE 325.

By tedious toil no passions are exprest,
His hand who feels them strongest paints them best.

A Painter, whatever he may feel, will not be able to express it on canvass, without having recourse to a recollection of those prin-

ciples by which the passion required is expressed. The mind thus occupied, is not likely at the same time to be possessed with the passion which he is representing. An image may be ludicrous, and in its first conception make the Painter laugh as well as the Spectator; but the difficulty of his art makes the Painter, in the course of his work, equally grave and serious, whether he is employed on the most ludicrous, or the most solemn subjects.

However, we may, without great violence, suppose this rule to mean no more, than that a sensibility is required in the Artist, so that he should be capable of conceiving the passion properly before he sets about representing it on canvas. R.

NOTE XXXV. Verse 325.

By tedious toil no passions are exprest,
His hand who feels them strongest paints them best.

"The two verses of the text, notwithstanding the air of antiquity which they appear to have, seem most probably to be the Author's own," says the late French editor; but I suppose, as I did on a similar adage before, that the thought is taken from antiquity. With respect to my translation, I beg leave to intimate, that by feeling the passions strongest, I do not mean that a passionate man will make the best painter of the passions, but he who has the clearest conception of them, that is, who feels their effect on the countenance of other men, as in great actors on the stage, and in persons in real life strongly agitated by them: perhaps my translation would have been

clearer and more consonant with the above judicious explication of Sir Joshua Reynolds, if it had run thus:

He who conceives them strongest paints them best. M.

NOTE XXXVI. Verse 348.

Full late awoke the ceaseless tear to shed
For perish'd art;—

The later French editor, who has modernized the style of Du Piles's translation, says here, that "he has taken the liberty to soften this passage, and has translated *Nil superest*, by *presque rien*, instead of Du Piles's version, *Il ne nous a rien restè de leur peinture*, being authorised to make this change by the late discoveries of ancient painting at Herculaneum;" but I scarce think that, by these discoveries, we have retrieved any thing of ancient *colouring*, which is the matter here in question, therefore I have given my translation that turn. M.

NOTE XXXVII. Verse 349.

——— *for those celestial hues*
Which Zeuxis, aided by the Attick Muse,
Gave to the wondering eye: ———

From the various ancient Paintings, which have come down to us, we may form a judgment with tolerable accuracy of the excellencies and the defects of the art amongst the ancients.

There can be no doubt, but that the same correctness of design was required from the Painter as from the Sculptor; and if what has happened in the case of Sculpture, had likewise

happened in regard to their Paintings, and we had the good fortune to possess what the Ancients themselves esteemed their master-pieces, I have no doubt but we should find their figures as correctly drawn as the Laocoon, and probably coloured like Titian. What disposes me to think higher of their colouring than any remains of ancient Painting will warrant, is the account which Pliny gives of the mode of operation used by Apelles;—that over his finished picture he spread a transparent liquid like ink, of which the effect was to give brilliancy, and at the same time to lower the too great glare of the colour: "*Quod absoluta opera atramento illinebat ita tenui, ut id ipsum repercuſſu claritates colorum excitaret;—et cum ratione magna, ne colorum claritas oculorum aciem offenderet.*" This passage, though it may possibly perplex the criticks, is a true and an artist-like description of the effect of glazing or scumbling, such as was practised by Titian and the rest of the Venetian Painters. This custom, or mode of operation, implies at least a true taste of that in which the excellence of colouring consists; which does not proceed from fine colours, but true colours; from breaking down these fine colours which would appear too raw, to a deep-toned brightness. Perhaps the manner in which Coreggio practised the art of glazing was still more like that of Apelles, which was only perceptible to those who looked close to the picture, *ad manum intuenti demùm appareret*; whereas in Titian, and still more in Bassan and others his imitators, it was apparent on the slightest inspection. Artists who may not approve of glazing, must still acknowledge, that this practice is not that of ignorance.

Another

Another circumstance, that tends to prejudice me in favour of their colouring, is the account we have of some of their principal painters using but four colours only. I am convinced the fewer the colours the cleaner will be the effect of those colours, and that four are sufficient to make every combination required. Two colours mixed together will not preserve the brightness of either of them single, nor will three be as bright as two: of this observation, simple as it is, an Artist, who wishes to colour bright, will know the value.

In regard to their power of giving peculiar expression, no correct judgment can be formed; but we cannot well suppose that men, who were capable of giving that general grandeur of character which so eminently distinguishes their works in Sculpture, were incapable of expressing peculiar passions.

As to the enthusiastick commendations bestowed on them by their contemporaries, I consider them as of no weight. The best words are always employed to praise the best works: admiration often proceeds from ignorance of higher excellence. What they appear to have most failed in is composition, both in regard to the grouping of their figures, and the art of disposing the light and shadow in masses. It is apparent that this, which makes so considerable a part of modern art, was to them totally unknown.

If the great Painters had possessed this excellence, some portion of it would have infallibly been diffused, and have been discoverable in the works of the inferior rank of Artists, such as those whose works have come down to us, and which may be considered as on the same rank with the Paintings that

ornament our publick gardens. Supposing our modern pictures of this rank only were preserved for the inspection of connoisseurs two thousand years hence, the general principles of composition would be still discoverable in those pieces: however feebly executed, there would be seen an attempt to an union of the figure with its ground, and some idea of disposing both the figures and the lights in groups. Now as nothing of this appears in what we have of ancient Painting, we may conclude that this part of the art was totally neglected, or more probably unknown.

They might, however, have produced single figures which approached perfection both in drawing and colouring; they might excel in a *Solo*, (in the language of Musicians) though they were probably incapable of composing a full piece for a concert of different instruments. R.

NOTE XXXVIII. Verse 419.

Permit not two conspicuous lights to shine
With rival radiance in the same design.

The same right judgment which proscribes two equal lights, forbids any two objects to be introduced of equal magnitude or force, so as to appear to be competitors for the attention of the spectator. This is common; but I do not think it quite so common, to extend the rule so far as it ought to be extended: even in colours, whether of the warm or cold kind, there should be one of each which should be apparently principal and predominate over the rest. It must be observed, even in drapery; two folds of the same drapery must not be of equal magnitude. R.

NOTE

NOTE XXXIX. Verse 421.

But yield to one alone the power to blaze,
And spread th' extensive vigour of its rays.

Rembrandt frequently practised this rule to a degree of affectation, by allowing but one mass of light; but the Venetian Painters, and Rubens, who extracted his principles from their works, admitted many subordinate lights.

The same rules, which have been given in regard to the regulation of groups of figures, must be observed in regard to the grouping of lights; that there shall be a superiority of one over the rest, that they shall be separated, and varied in their shapes, and that there should be at least three lights: the secondary lights ought, for the sake of harmony and union, to be of nearly equal brightness, though not of equal magnitude with the principal.

The Dutch Painters particularly excelled in the management of light and shade, and have shewn, in this department, that consummate skill which entirely conceals the appearance of art.

Jan Steen, Teniers, Ostade, Du Sart, and many others of that school, may be produced as instances, and recommended to the young artist's careful study and attention.

The means by which the Painter works, and on which the effect of his picture depends, are light and shade, warm and cold colours. That there is an art in the management and disposition of those means will be easily granted, and it is equally certain, that this art is to be acquired by a careful examination of the works of those who have excelled in it.

I shall

I shall here set down the result of the observations which I have made on the works of those Artists who appear to have best understood the management of light and shade, and who may be considered as examples for imitation in this branch of the art.

Titian, Paul Veronese, and Tintoret, were among the first Painters who reduced to a system what was before practised without any fixed principle, and consequently neglected occasionally. From the Venetian Painters Rubens extracted his scheme of composition, which was soon understood and adopted by his countrymen, and extended even to the minor Painters of familiar life in the Dutch school.

When I was at Venice, the method I took to avail myself of their principles was this. When I observed an extraordinary effect of light and shade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject or to the drawing of the figures. A few trials of this kind will be sufficient to give the method of their conduct in the management of their lights. After a few experiments I found the paper blotted nearly alike: their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible; and the remaining half kept in mezzotint or half shadow.

Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less, scarce an eighth; by this conduct

conduct Rembrandt's light is extremely brilliant, but it costs too much; the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade, supposing equal skill in the Artist.

By this means you may likewise remark the various forms and shapes of those lights, as well as the objects on which they are flung; whether a figure, or the sky, a white napkin, animals, or utensils, often introduced for this purpose only. It may be observed likewise what portion is strongly relieved, and how much is united with its ground; for it is necessary that some part (though a small one is sufficient) should be sharp and cutting against its ground, whether it be light on a dark, or dark on a light ground, in order to give firmness and distinctness to the work; if on the other hand it is relieved on every side, it will appear as if inlaid on its ground. Such a blotted paper, held at a distance from the eye, will strike the spectator as something excellent for the disposition of light and shadow, though he does not distinguish whether it is a history, a portrait, a landscape, dead game, or any thing else; for the same principles extend to every branch of the art.

Whether I have given an exact account, or made a just division of the quantity of light admitted into the works of those Painters, is of no very great consequence: let every person examine and judge for himself: it will be sufficient if I have suggested a mode of examining pictures this way, and one means at least of acquiring the principles on which they wrought. R.

NOTE XL. Verse 441.

Then only justly spread, when to the sight
A breadth of shade pursues a breadth of light.

The highest finishing is labour in vain, unless at the same time there be preserved a breadth of light and shadow: it is a quality, therefore, that is more frequently recommended to students, and insisted upon, than any other whatever; and, perhaps, for this reason, because it is most apt to be neglected, the attention of the Artist being so often entirely absorbed in the detail.

To illustrate this, we may have recourse to Titian's bunch of grapes, which we will suppose placed so as to receive a broad light and shadow. Here, though each individual grape on the light side has its light, and shadow, and reflexion, yet altogether they make but one broad mass of light: the slightest sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master-hand, that is, in other words, will have more the characteristick and *generale* of nature, than the most laborious finishing, where this breadth is lost or neglected. R.

NOTE XLI. Verse 469.

Which mildly mixing, every social dye
Unites the whole in loveliest harmony.

The same method may be used to acquire that harmonious effect of colours, which was recommended for the acquisition of

of light and shade; the adding colours to the darkened paper; but as those are not always at hand, it may be sufficient, if the picture which you think worthy of imitating be considered in this light, to ascertain the quantity of warm, and the quantity of cold colours.

The predominant colours of the picture ought to be of a warm mellow kind, red or yellow; and no more cold colour should be introduced than will be just enough to serve as a ground or foil to set off and give value to the mellow colours, and never should itself be a principal: for this purpose a quarter of the picture will be sufficient; those cold colours, whether blue, grey, or green, are to be dispersed about the ground or surrounding parts of the picture, wherever it has the appearance of wanting such a foil, but sparingly employed in the masses of light.

I am confident that an habitual examination of the works of those Painters who have excelled in harmony, will, by degrees, give a correctness of eye that will revolt at discordant colours, as a musician's ear revolts at discordant sounds. R.

NOTE XLII. Verse 517.

By mellowing skill thy ground at distance cast,
Free as the air, and transient as its blast.

By a story told of Rubens, we have his authority for asserting, that to the effect of the picture the back-ground is of the greatest consequence.

Rubens being desired to take under his instruction a young painter, the person who recommended him, in order to induce

Rubens the more readily to take him, said, that he was already somewhat advanced in the art, and that he would be of immediate assistance in his back-grounds. Rubens smiled at his simplicity, and told him, that if the youth was capable of painting his back-grounds, he stood in no need of his instructions; that the regulation and management of them required the most comprehensive knowledge of the art. This, painters know to be no exaggerated account of a back-ground, being fully apprised how much the effect of the picture depends upon it.

It must be in union with the figure, so as not to have the appearance of being inlaid, like Holbein's portraits, which are often on a bright green or blue ground. To prevent this effect, the ground must partake of the colour of the figure; or, as expressed in a subsequent line, receive all the treasures of the palette. The back-ground regulates likewise where and in what part the figure is to be relieved. When the form is beautiful, it is to be seen distinctly; when, on the contrary, it is uncouth or too angular, it may be lost in the ground. Sometimes a light is introduced in order to join and extend the light on the figure, and the dark side of the figure is lost in a still darker back-ground; for the fewer the outlines are which cut against the ground, the richer will be the effect; as the contrary produces what is called the dry manner.

One of the arts of supplying the defect of a scantiness of dress by means of the back-ground, may be observed in a whole-length portrait by Vandyck, which is in the cabinet of the Duke of Montagu: the dress of this figure would have had an ungraceful effect; he has, therefore, by means of a light back-

ground opposed to the light of the figure, and by the help of a curtain that catches the light near the figure, made the effect of the whole together full and rich to the eye. R.

NOTE XLIII. Verse 523.

The hand that colours well must colour bright,
Hope not that praise to gain by sickly white.

All the modes of harmony, or of producing that effect of colours which is required in a picture, may be reduced to three; two of which belong to the grand style, and the other to the ornamental.

The first may be called the Roman manner, where the colours are of a full and strong body, such as are found in the Transfiguration: the next is that harmony which is produced by what the Ancients called the *corruption* of the colours, by mixing and breaking them till there is a general union in the whole, without any thing that shall bring to your remembrance the Painter's palette, or the original colours; this may be called the Bolognian style, and it is this hue and effect of colours which Ludovico Carracci seems to have endeavoured to produce, though he did not carry it to that perfection which we have seen since his time in the small works of the Dutch school, particularly Jan Steen; where art is completely concealed, and the Painter, like a great Orator, never draws the attention from the subject on himself.

The last manner belongs properly to the ornamental style, which we call the Venetian, being first practised at Venice,

but is perhaps better learned from Rubens: here the brightest colours possible are admitted, with the two extremes of warm and cold, and those reconciled by being dispersed over the picture, till the whole appears like a bunch of flowers.

As I have given instances from the Dutch school, where the art of breaking colour may be learned, we may recommend here an attention to the works of Watteau for excellence in this florid style of painting.

To all these different manners, there are some general rules that must never be neglected. First, that the same colour, which makes the largest mass, be diffused and appear to revive in different parts of the picture; for a single colour will make a spot or blot. Even the dispersed flesh-colour, which the faces and hands make, requires a principal mass, which is best produced by a naked figure; but where the subject will not allow of this, a drapery approaching to flesh-colour will answer the purpose; as in the Transfiguration, where a woman is clothed in drapery of this colour, which makes a principal to all the heads and hands of the picture; and, for the sake of harmony, the colours, however distinguished in their light, should be nearly the same in their shadows; of a

——————— "simple unity of shade,
"As all were from one single palette spread."

And to give the utmost force, strength, and solidity to the work, some part of the picture should be as light and some as dark as possible; these two extremes are then to be harmonised and reconciled to each other.

Instances

Instances where both of them are used, may be observed in two pictures of Rubens, which are equally eminent for the force and brilliancy of their effect; one is in the cabinet of the Duke of Rutland, and the other in the chapel of Rubens at Antwerp, which serves as his monument. In both these pictures he has introduced a female figure dressed in black satin, the shadows of which are as dark as pure black, opposed to the contrary extreme of brightness, can make them.

If to these different manners we add one more, that in which a silver-grey or pearly tint is predominant, I believe every kind of harmony that can be produced by colours will be comprehended. One of the greatest examples in this mode is the famous marriage at Cana, in St. George's church at Venice; where the sky, which makes a very considerable part of the picture, is of the lightest blue colour, and the clouds perfectly white; the rest of the picture is in the same key, wrought from this high pitch. We see likewise many pictures of Guido in this tint; and indeed those that are so, are in his best manner. Female figures, angels and children, were the subjects in which Guido more particularly succeeded; and to such, the cleanness and neatness of this tint perfectly corresponds, and contributes not a little to that exquisite beauty and delicacy which so much distinguishes his works. To see this style in perfection, we must again have recourse to the Dutch school, particularly to the works of the younger Vandervelde, and the younger Teniers, whose pictures are valued by the connoisseurs in proportion as they possess this excellence of a silver tint. Which of these different styles ought to be preferred, so as to meet every man's idea,

idea, would be difficult to determine, from the predilection which every man has to that mode which is practised by the school in which he has been educated; but if any pre-eminence is to be given, it must be to that manner which stands in the highest estimation with mankind in general, and that is the Venetian, or rather the manner of Titian; which, simply considered as producing an effect of colours, will certainly eclipse with its splendour whatever is brought into competition with it. But, as I hinted before, if female delicacy and beauty be the principal object of the Painter's aim, the purity and clearness of the tint of Guido will correspond better, and more contribute to produce it than even the glowing tint of Titian.

The rarity of excellence in any of these styles of colouring sufficiently shews the difficulty of succeeding in them. It may be worth the Artist's attention, while he is in this pursuit, particularly to guard against those errors which seem to be annexed to or divided by thin partitions from their neighbouring excellence. Thus, when he is endeavouring to acquire the Roman style, if he is not extremely careful, he falls into a hard and dry manner. The flowery colouring is nearly allied to the gaudy effect of fan-painting. The simplicity of the Bolognian style requires the nicest hand to preserve it from insipidity. That of Titian, which may be called the Golden Manner, when unskilfully managed, becomes what the Painters call Foxy; and the silver degenerates into the leaden and heavy manner. None of them, to be perfect in their way, will bear any union with each other: if they are not distinctly separated, the effect of the picture will be feeble and insipid, without any mark or distinguished character. R.

NOTE

NOTE XLIV. Verse 538.

On that high-finish'd form let paint bestow
Her midnight-shadow, her meridian glow.

It is indeed a rule adopted by many Painters to admit in no part of the back-ground, or on any object in the picture, shadows of equal strength with those which are employed on the principal figure; but this produces a false representation. With deference to our Author, to have the strong light and shadow there alone, is not to produce the best natural effect; nor is it authorised by the practice of those Painters who are most distinguished for harmony of colouring: a conduct, therefore, totally contrary to this is absolutely necessary, that the same strength, the same tone of colour, should be diffused over the whole picture.

I am no enemy to dark shadows. The general deficiency to be observed in the works of the Painters of the last age, as well as indeed of many of the present, is a feebleness of effect; they seem to be too much afraid of those *midnight* shadows, which alone give the power of nature, and without which a picture will appear like one wholly wanting solidity and strength. The lightest and gayest style requires this foil to give it force and brilliancy.

There is another fault prevalent in the more modern Painters, —the predominance of a grey leaden colour over the whole picture: this is more particularly to be remarked when their works hang in the same room with pictures well and powerfully coloured.

coloured. These two deficiences, the want of strength, and the want of mellowness or warmth, are often imputed to the want of materials;—as if we had not such good colours as those Painters whose works we so much admire! R.

NOTE XLV. Verse 579.

Know he that well begins has half atchiev'd
His destin'd work,———

Those Masters are the best models to begin with who have the fewest faults, and who are the most regular in the conduct of their work. The first studies ought rather to be made on their performances than on the productions of excentrick Genius: where striking beauties are mixed with great defects, the student will be in danger of mistaking blemishes for beauties, and perhaps the beauties may be such as he is not advanced enough to attempt. R.

NOTE XLVI. Verse 584.

———— his erroneous lines
Will to the soul that poison rank convey,
Which life's best length shall fail to purge away.

Taste will be unavoidably regulated by what is continually before the eyes. It were therefore well if young students could be debarred the sight of any works that were not free from gross faults, till they had well formed, and, as I may say, hardened their judgment: they might then be permitted to look about

about them, not only without fear of vitiating their taste, but even with advantage; and would often find great ingenuity and extraordinary invention in works which are under the influence of a bad taste. R.

NOTE XLVII. Verse 601.

As surely charms that voluntary style,
Which careless plays and seems to mock at toil.

This appearance of ease and facility may be called the Grace or Genius of the mechanical or executive part of the art. There is undoubtedly something fascinating in seeing that done with careless ease, which others do with laborious difficulty: the spectator unavoidably, by a kind of natural instinct, feels that general animation with which the hand of the Artist seems to be inspired.

Of all Painters Rubens appears to claim the first rank for facility, both in the invention and in the execution of his work: it makes so great a part of his excellence, that if we take it away, half at least of his reputation will go with it. R.

NOTE XLVIII. Verse 617.

The eye each obvious error swift descries;
Hold then the compass only in the eyes.

A Painter who relies on his compass, leans on a prop which will not support him: there are few parts of his figures but what are fore-shortened more or less, and cannot, therefore, be drawn or corrected by measures. Though he begins his

studies with the compass in his hand as we learn a dead language by grammar, yet, after a certain time, they are both flung aside, and in their place a kind of mechanical correctness of the eye and ear is substituted, which operates without any conscious effort of the mind. R.

NOTE XLIX. Verse 620.

Give to the dictates of the learn'd respect.

There are few spectators of a Painter's work, learned or unlearned, who, if they can be induced to speak their real sensations, would not be profitable to the Artist. The only opinions of which no use can be made, are those of half-learned connoisseurs, who have quitted nature and have not acquired art. That same sagacity which makes a man excel in his profession must assist him in the proper use to be made of the judgment of the learned, and the opinions of the vulgar. Of many things the vulgar are as competent judges as the most learned connoisseur; of the portrait, for instance, of an animal; or, perhaps, of the truth of the representations of some vulgar passions.

It must be expected that the untaught vulgar will carry with them the same want of right taste in the judgment they make of the effect or character in a picture as they do in life, and prefer a strutting figure and gaudy colours to the grandeur of simplicity; but if this same vulgar person, or even an infant, should mistake for dirt what was intended to be a shade, it might be apprehended that the shadow was not the true colour of nature,

nature, with almost as much certainty as if the observation had been made by the most able connoisseur. R.

NOTE L. Verse 703.

Know that ere perfect taste matures the mind,
Or perfect practice to that taste be join'd,—

However admirable his taste may be, he is but half a Painter who can only conceive his subject, and is without knowledge of the mechanical part of his art; as on the other hand his skill may be said to be thrown away, who has employed his colours on subjects that create no interest from their beauty, their character, or expression. One part often absorbs the whole mind to the neglect of the rest: the young Students, whilst at Rome, studying the works of Michael Angelo and Raffaelle, are apt to lose all relish for any kind of excellence, except what is found in their works. Perhaps going afterwards to Venice they may be induced to think there are other things required, and that nothing but the most superlative excellence in design, character, and dignity of style, can atone for a deficiency in the ornamental graces of the art. Excellence must of course be rare; and one of the causes of its rarity, is the necessity of uniting qualities which in their nature are contrary to each other; and yet no approaches can be made towards perfection without it. Every art or profession requires this union of contrary qualities, like the harmony of colouring, which is produced by an opposition of hot and cold hues. The Poet and the Painter must unite to the warmth that accompanies

a poetical imagination, patience and perseverance; the one in counting syllables and toiling for a rhyme, and the other in labouring the minute parts and finishing the detail of his works, in order to produce the great effect he desires: they must both possess a comprehensive mind that takes in the whole at one view, and at the same time an accuracy of eye or mind that distinguishes between two things that, to an ordinary spectator, appear the same, whether this consists in tints or words, or the nice discrimination on which expression and elegance depend. R.

NOTE LI. VERSE 715.

While free from prejudice your active eye
Preserves its first unsullied purity.

Prejudice is generally used in a bad sense, to imply a predilection, not founded on reason or nature, in favour of a particular master, or a particular manner, and therefore ought to be opposed with all our force; but totally to eradicate in advanced age what has so much assisted us in our youth, is a point to which we cannot hope to arrive. The difficulty of conquering this prejudice is to be considered in the number of those causes which makes excellence so very rare.

Whoever would make a rapid progress in any art or science, must begin by having great confidence in, and even prejudice in favour of, his instructor; but to continue to think him infallible, would be continuing for ever in a state of infancy.

It is impossible to draw a line when the Artist shall begin to dare to examine and criticise the works of his Master, or of the greatest master-pieces of art; we can only say, that his progress

progress to this capacity will be gradual. In proportion as the scholar learns to analyse the excellence of the Masters he esteems, —in proportion as he comes *exactly* to distinguish in what that excellence consists, and refer it to some precise rule and fixed standard, in that proportion he becomes free. When he has once laid hold of their *principle*, he will see when they deviate from it, or fail to come up to it; so that it is in reality through his extreme admiration of, and blind deference to, these masters, (without which he never would have employed an intense application to discover the rule and scheme of their works,) that he is enabled, if I may use the expression, to emancipate himself, even to get above them, and to become the judge of those of whom he was at first the humble disciple. R.

NOTE LII. Verse 721.

When duly taught each geometrick rule,
Approach with awful step the Grecian school.

The first business of the student is to be able to give a true representation of whatever object presents itself, just as it appears to the eye, so as to amount to a deception; and the geometrick rules of perspective are included in this study. This is the language of the art; which appears the more necessary to be taught early, from the natural repugnance which the mind has to such mechanical labour, after it has acquired a relish for its higher departments.

The next step is to acquire a knowledge of the beauty of Form; for this purpose he is recommended to the study of the Grecian Sculpture; and for composition, colouring, and expres-

expression to the great works at Rome, Venice, Parma, and Bologna: he begins now to look for those excellencies which address themselves to the imagination, and considers deception as a scaffolding to be now thrown aside, as of no importance to this finished fabrick. R.

NOTE LIII. Verse 725.

No rest, nò pause, till all her graces known,
A happy habit makes each grace your own.

To acquire this excellence, something more is required than measuring statues or copying pictures.

I am confident the works of the ancient suclptors were produced, not by measuring, but in consequence of that correctness of eye which they had acquired by long habit, which served them at all times, and on all occasions, when the compass would fail. There is no reason why the eye should not be capable of acquiring equal precision and exactness with the organs of hearing or speaking. We know that an infant, who has learned its language by habit, will sometimes correct the most learned grammarian who has been taught by rule only: the idiom, which is the peculiarity of language, and that in which its native grace is seated, can be learned by habit alone.

To possess this perfect habit, the same conduct is necessary in art as in language; that it should be begun early, whilst the organs are pliable and impressions are easily taken, and that we should accustom ourselves, whilst this habit is forming, to see beauty only, and avoid as much as possible deformity or what is incorrect. Whatever is got this way may be said to be

be properly made our own; it becomes a part of ourselves, and operates unperceived. The mind acquires by such exercise a kind of instinctive rectitude which supersedes all rules. R:

NOTE LIV. Verse 733.

See Raffaelle there his forms celestial trace,
Unrivall'd sovereign of the realms of grace.

The pre-eminence which Fresnoy has given to those three great Painters, Raffaelle, Michael Angelo, and Julio Romano, sufficiently points out to us what ought to be the chief object of our pursuit. Though two of them were either totally ignorant of, or never practised any of those graces of the art which proceed from the management of colours or the disposition of light and shadow, and the other (Raffaelle) was far from being eminently skilful in these particulars, yet they all justly deserve that high rank in which Fresnoy has placed them; Michael Angelo, for the grandeur and sublimity of his characters, as well as for his profound knowledge of design; Raffaelle, for the judicious arrangement of his materials, for the grace, the dignity, and the expression of his characters; and Julio Romano, for possessing the true poetical genius of painting, perhaps, in a higher degree than any other Painter whatever.

In heroick subjects it will not, I hope, appear too great refinement of criticism to say, that the want of naturalness or deception of the art, which give to an inferior style its whole value, is no material disadvantage: the Hours, for instance, as represented by Julio Romano, giving provender to the horses

of the Sun, would not strike the imagination more forcibly from their being coloured with the pencil of Rubens, though he would have represented them more naturally; but might he not possibly, by that very act, have brought them down from the celestial state to the rank of mere terrestial animals? In these things, however, I admit there will always be a degree of uncertainty. Who knows that Julio Romano, if he had possessed the art and practice of colouring like Rubens, would not have given to it some taste of poetical grandeur not yet attained to?

The same familiar naturalness would be equally an imperfection in characters which are to be represented as demi-gods, or something above humanity.

Though it would be far from an addition to the merit of those two great Painters to have made their works deceptions, yet there can be no reason why they might not, in some degree, and with a judicious caution and selection, have availed themselves of many excellencies which are found in the Venetian, Flemish, and even Dutch schools, and which have been inculcated in this poem. There are some of them which are not in absolute contradiction to any style: the happy disposition, for instance, of light and shade; the preservation of breadth in the masses of colours; the union of these with their ground; and the harmony arising from a due mixture of hot and cold hues, with many other excellencies, not inseparably connected with that individuality which produces deception, would surely not counteract the effect of the grand style; they would only contribute to the ease of the spectator, by making the vehicle pleasing

pleasing by which ideas are conveyed to the mind, which otherwise might be perplexed and bewildered with a confused assemblage of objects; they would add a certain degree of grace and sweetness to strength and grandeur. Though the merits of those two great Painters are of such transcendency as to make us overlook their deficiency, yet a subdued attention to these inferior excellencies must be added to complete the idea of a perfect Painter.

Deception, which is so often recommended by writers on the theory of painting, instead of advancing the art, is in reality carrying it back to its infant state: the first essays of painting were certainly nothing but mere imitation of individual objects, and when this amounted to a deception, the Artist had accomplished his purpose.

And here I must observe, that the arts of Painting and Poetry seem to have no kind of resemblance in their early stages. The first, or, at least, the second stage of Poetry in every nation, is removed as far as possible from common life; every thing is of the marvellous kind; it treats only of heroes, wars, ghosts, enchantments, and transformations: the Poet could not expect to seize and captivate the attention, if he related only common occurrences, such as every day produces. Whereas the Painter exhibited what then appeared a great effort of art, by merely giving the appearance of relief to a flat superficies, however uninteresting in itself that object might be; but this soon satiating, the same entertainment was required from Painting which had been experienced in Poetry. The mind and imagination were to be satisfied, and required

to be amused and delighted, as well as the eye; and when the art proceeded to a still higher degree of excellence, it was then found that this deception not only did not assist, but even in a certain degree counteracted the flight of imagination: hence proceeded the Roman school; and it is from hence that Raffaelle, Michael Angelo, and Julio Romano stand in that pre-eminence of rank in which Fresnoy has justly placed them. R.

NOTE LV. VERSE 747.

Bright, beyond all the rest, Coreggio flings
His ample lights, and round them gently brings
The mingling shade.———

The excellency of Coreggio's manner has justly been admired by all succeeding Painters. This manner is in direct opposition to what is called the dry and hard manner which preceded him.

His colour, and his mode of finishing, approach nearer to perfection than those of any other Painter: the gliding motion of his outline, and the sweetness with which it melts into the ground; the cleanness and transparency of his colouring, which stop at that exact medium in which the purity and perfection of taste lies, leave nothing to be wished for. Baroccio, though, upon the whole, one of his most successful imitators, yet sometimes, in endeavouring at cleanness or brilliancy of tint, overshot the mark, and falls under the criticism that was made on an ancient Painter, that his figures looked as if they fed upon roses. R.

NOTE

NOTE LVI. Verse 767.

Yet more than these to meditation's eyes
Great Nature's self redundantly supplies.

Fresnoy, with great propriety, begins and finishes his poem with recommending the study of Nature.

This is in reality the beginning and the end of theory. It is in nature only we can find that beauty which is the great object of our search; it can be found no where else: we can no more form any idea of beauty superior to Nature than we can form an idea of a sixth sense, or any other excellence out of the limits of the human mind. We are forced to confine our conception even of heaven itself and its inhabitants to what we see in this world; even the Supreme Being, if he is represented at all, the Painter has no other way of representing than by reversing the decree of the inspired Lawgiver, and making God after his own image.

Nothing can be so unphilosophical as a supposition that we can form any idea of beauty or excellence out of or beyond Nature, which is and must be the fountain-head from whence all our ideas must be derived.

This being acknowleged, it must follow, of course, that all the rules which this theory, or any other, teaches, can be no more than teaching the art of *seeing* nature. The rules of Art are formed on the various works of those who have studied Nature the most successfully: by this advantage, of observing the various manners in which various minds have contemplated her works, the artist enlarges his own views, and is

taught to look for and see what would otherwise have escaped his observation.

It is to be remarked, that there are two modes of imitating nature; one of which refers for its truth to the sensations of the mind, and the other to the eye.

Some schools, such as the Roman and Florentine, appear to have addressed themselves principally to the mind; others solely to the eye, such as the Venetian in the instances of Paul Veronese and Tintoret: others again have endeavoured to unite both, by joining the elegance and grace of ornament with the strength and vigour of design; such are the schools of Bologna and Parma.

All those schools are equally to be considered as followers of Nature. He who produces a work analogous to the mind or imagination of man, is as natural a Painter as he whose works are calculated to delight the eye; the works of Michael Angelo, or Julio Romano, in this sense, may be said to be as natural as those of the Dutch Painters. The study, therefore, of the nature or affections of the mind is as necessary to the theory of the higher department of the art, as the knowledge of what will be pleasing or offensive to the eye, is to the lower style.

What relates to the mind or imagination, such as invention, character, expression, grace, or grandeur, certainly cannot be taught by rules; little more can be done than pointing out where they are to be found: it is a part which belongs to general education, and will operate in proportion to the cultivation of the mind of the Artist.

The

The greater part of the rules in this Poem are, therefore, necessarily confined to what relates to the eye; and it may be remarked, that none of those rules make any pretensions towards improving Nature, or going contrary to her work: their tendency is merely to show what is truly Nature.

Thus, for instance, a flowing outline is recommended, because beauty (which alone is Nature) cannot be produced without it: old age or leanness produces strait lines; corpulency round lines; but in a state of health, accompanying youth, the outlines are waving, flowing, and serpentine. Thus again, if we are told to avoid the chalk, the brick, or the leaden colour, it is because real flesh never partakes of those hues, though ill-coloured pictures are always inclinable to one or other of those defects.

Rules are to be considered likewise as fences placed only where trespass is expected; and are particularly enforced in proportion as peculiar faults or defects are prevalent at the time, or age, in which they are delivered; for what may be proper strongly to recommend or enforce in one age, may not with equal propriety be so much laboured in another, when it may be the fashion for Artists to run into the contrary extreme, proceeding from prejudice to a manner adopted by some favourite Painter then in vogue.

When it is recommended to preserve a breadth of colour or of light, it is not intended that the Artist is to work broader than Nature; but this lesson is insisted on because we know, from experience, that the contrary is a fault which Artists are apt to be guilty of; who, when they are examining and finishing the

the detail, neglect or forget that breadth which is observable only when the eye takes in the effect of the whole.

Thus again, we recommend to paint soft and tender, to make a harmony and union of colouring; and, for this end, that all the shadows shall be nearly of the same colour. The reason of these precepts being at all enforced, proceeds from the disposition which Artists have to paint harder than Nature, to make the outline more cutting against the ground, and to have less harmony and union than is found in Nature, preserving the same brightness of colour in the shadows as are seen in the lights: both these false manners of representing Nature were the practice of the Painters when the art was in its infancy, and would be the practice now of every student who was left to himself, and had never been taught the art of seeing nature.

There are other rules which may be said not so much to relate to the objects represented as to the eye; but the truth of these are as much fixed in Nature as the others, and proceed from the necessity there is that the work should be seen with ease and satisfaction: to this end are all the rules that relate to grouping and the disposition of light and shade.

With regard to precepts about *moderation*, and avoiding extremes, little is to be drawn from them. The rule would be too minute that had any exactness at all: a multiplicity of exceptions would arise, so that the teacher would be for ever saying too much, and yet never enough. When a student is instructed to mark with precision every part of his figure, whether it be naked, or in drapery, he probably becomes hard;

if, on the contrary, he is told to paint in the most tender manner, possibly he becomes insipid. But among extremes some are more tolerable than others; of the two extremes I have just mentioned, the hard manner is the most pardonable, carrying with it an air of learning, as if the Artist knew with precision the true form of Nature, though he had rendered it with too heavy a hand.

In every part of the human figure, when not spoiled by too great corpulency, will be found this distinctness, the parts never appearing uncertain or confused, or, as a Musician would say, slurred; and all those smaller parts which are comprehended in the larger compartment are still to be there, however tenderly marked.

To conclude. In all minute, detailed, and practical excellence, *general* precepts must be either deficient or unnecessary: for the rule is not known, nor is it indeed to any purpose a rule, if it be necessary to inculcate it on every occasion. R.

NOTE LVII. Verse 772.

Whence Art, by practice, to perfection soars.

After this the Poet says, that he passes over in silence many things which will be more amply treated in his Commentary.

" Multa supersileo quæ Commentaria dicent."

But as he never lived to write that Commentary, his translator has taken the liberty to pass over this line in silence also.

M.

NOTE

NOTE LVIII. Verse 775.

What time the Pride of Bourbon urg'd his way, &c.

Du Piles, and after him Dryden, call this Hero Louis XIII. but the later French Editor, whom I have before quoted, will needs have him to be the XIVth. His note is as follows: "At the accession of Louis XIV. Du Fresnoy had been ten years at Rome, therefore the epoch, marked by the Poet, falls probably upon the first years of that Prince; that is to say, upon the years 1643 or 1644. The thunders which he darts on the Alps, allude to the successes of our arms in the Milanese, and in Piedmont; and the Alcides, who is born again in France for the defence of his country, is the conqueror of Rocroy, the young Duke of Anguien, afterwards called Le Grand Condè." I am apt to suspect that all this fine criticism is false, though I do not think it worth while to controvert it. Whether the Poet meant to compliment Louis XIII. or the little boy that succeeded him, (for he was only six years old in the year 1644) he was guilty of gross flattery. It is impossible, however, from the construction of the sentence, that Lodovicus Borbonidum Decus, & Gallicus Alcides, could mean any more than one identical person; and consequently the Editor's notion concerning the Grand Condé is indisputably false. I have, therefore, taken the whole passage in the same sense that Du Piles did; and have also, like him, used the Poet's phrase of the *Spanish Lion* in the concluding line, rather than that of the Spanish Geryon, to which Mr. Dryden has transformed

formed him: His reason, I suppose, for doing this was, that the monster Geryon was of Spanish extraction, and the Nemean Lion, which Hercules killed, was of Peloponnesus; but we are told by Martial,* that there was a fountain in Spain called Nemea, which, perhaps, led Fresnoy astray in this passage. However this be, Hercules killed so many lions, besides that which constituted the first of his twelve labours, that either he, or at least some one of his numerous namesakes, may well be supposed to have killed one in Spain. Geryon is described by all the Poets as a man with three heads, and therefore could not well have been called a Lion by Fresnoy; neither does the plural *Ora* mean any more than the *Jaws* of a single beast. So Lucan, lib. iv. ver. 739.

> Quippe ubi non sonipes motus clangore tubarum
> Saxa quatit pulsu, rigidos vexantia frænos
> Ora terens, ——— M.

NOTE LIX. Verse 785.

But mark the Proteus Policy of State.

If this translation should live as many years as the original has done already, which, by its being printed with that original, and illustrated by such a Commentator, is a thing not impossible, it may not be amiss, in order to prevent an hallucination of some future critick, similar to that of the French Editor mentioned in the last note, to conclude with a memo-

* Avidam rigens Dircenna placabit sitim
Et *Nemea* quæ vincit nives. *Mart.* lib.i. *Epig.* 50. *de Hipso. loc.*

randum that the translation was finished, and these occasional verses added, in the year 1781; leaving, however, the political sentiments, which they express, to be approved or condemned by him, as the annals of the time (written at a period distant enough for history to become impartial) may determine his judgment. M.

THE END OF THE NOTES.

The

The Precepts which Sir JOSHUA REYNOLDS has illuſtrated are marked in the following Table with one or more Asterisks, according to the number of his Notes.

A TABLE

A

TABLE

OF

THE RULES

CONTAINED IN THE FOREGOING

POEM.

I. OF the Beautiful * * * —— Page 150
II. Of Theory and Practice * * —— 152
III. Of the Subject * —— —— 154
INVENTION, the first part of Painting * * —— 154
IV. Disposition, or œconomy of the whole —— 155
V. The Subject to be treated faithfully * —— 155
VI. Every foreign Ornament to be rejected * * * —— 155
VII. DESIGN, or POSITION, the second part of Painting * * 157
VIII. Variety in the Figures —— —— 159
IX. Conformity of the Limbs and Drapery to the Head * 160
X. Action of Mutes to be imitated * —— 160
XI. The principal Figure * —— —— 160
XII. Groups of Figures —— —— 160
XIII. Diversity of Attitude in Groups * —— 161
XIV. A Balance to be kept in the Picture —— 162
XV. Of the Number of Figures * * —— 162
XVI. The Joints and Feet —— —— 162

XVII. The Motion of the Hands with the Head Page 164
XVIII. What things are to be avoided in the Distribution of the Piece —— —— —— 164
XIX. Nature to be accommodated to Genius * —— 165
XX. The Antique the Model to be copied —— —— 166
XXI. How to paint a single Figure * —— —— 167
XXII. Of Drapery * —— —— —— 167
XXIII. Of picturesque Ornament —— —— 169
XXIV. Ornament of Gold and Jewels * —— 169
XXV. Of the Model —— —— 169
XXVI. Union of the Piece —— —— 170
XXVII. Grace and Majesty * —— —— 170
XXVIII. Every Thing in its proper Place —— 170
XXIX. The Passions * * —— —— 170
XXX. Gothick Ornament to be avoided —— 171
COLOURING, the third part of Painting * —— 173
XXXI. The Conduct of the Tints of Light and Shadow 175
XXXII. Dense and opake Bodies with translucent ones 178
XXXIII. There must not be two equal Lights in the Picture * * —— —— —— 179
XXXIV. Of White and Black —— —— 181
XXXV. The Reflection of Colours —— —— 181
XXXVI. The Union of Colours * —— —— 181
XXXVII. Of the Interposition of Air —— 183
XXXVIII. The Relation of Distances —— —— 183
XXXIX. Of Bodies which are distanced —— 183
XL. Of contiguous and separated Bodies —— 184
XLI. Colours very opposite to each other never to be joined 184

XLII.

XLII. Diversity of Tints and Colours — — 184
XLIII. The Choice of Light — — 184
XLIV. Of certain Things relating to the practical part 185
XLV. The Field of the Picture * — — 186
XLVI. Of the Vivacity of Colours * — — 186
XLVII. Of Shadows — — 187
XLVIII. The Picture to be of one Piece — 187
XLIX. The Looking-glass the Painter's best Master 187
L. An half Figure, or a whole one before others * — 187
LI. A Portrait — — 188
LII. The Place of the Picture — — 188
LIII. Large Lights — — 189
LIV. The Quantity of Light and Shade to be adapted to the Place of the Picture — — 189
LV. Things which are disagreeable in Painting to be avoided — — — 189
LVI. The prudential part of a Painter — 190
LVII. The idea of a beautiful Picture — 190
LVIII. Advice to a young Painter * * — 191
LIX. Art must be subservient to the Painter — 192
LX. Diversity and Facility are pleasing * — 192
LXI. The Original must be in the Head, and the Copy on the Cloth — — — 193
LXII. The Compass to be in the Eyes * — 198
LXIII. Pride, an Enemy to good Painting * — 194
LXIV. Know thyself. — — 195
LXV. Perpetually practise, and do easily what you have conceived — — 196

LXVI. The Morning most proper for Work — 196
LXVII. Every Day do something ——— — 196
LXVIII. The Method of catching natural Passions — 196
LXIX. Of the Table-Book * * ——— — 197
LXX. The Method of Studies for a young Painter * * * * 201
LXXI. Nature and Experience perfect Art * — 205

APPENDIX.

THE following little piece has been constantly annexed to M. DU FRESNOY's Poem. It is here given from the former Editions; but the liberty has been taken of making some alterations in the Version, which, when compared with the Original in French, appeared either to be done very carelesly by Mr. DRYDEN, or (what is more probable) to be the work of some inferior hand which he employed on the occasion. M.

THE

THE

SENTIMENTS

OF

CHARLES ALPHONSE DU FRESNOY,

ON THE WORKS OF

THE PRINCIPAL AND BEST PAINTERS OF THE TWO LAST AGES.

THE

THE SENTIMENTS OF CHARLES ALPHONSE DU FRESNOY,

ON THE WORKS OF

THE PRINCIPAL AND BEST PAINTERS OF THE TWO LAST AGES.

PAINTING was in its perfection amongst the Greeks. The principal schools were at Sycion, afterwards at Rhodes, at Athens, and at Corinth, and at last in Rome. Wars and Luxury having overthrown the Roman Empire, it was totally extinguished, together with all the noble Arts, the studies of Humanity, and the other Sciences.

IT began to appear again in the year 1450, amongst some Painters of Florence, of which DOMENICO GHIRLANDAIO was one, who was Master to Michael Angelo, and had some kind of reputation, though his manner was Gothick, and very dry.

MICHAEL ANGELO, his Disciple, flourished in the times of Julius II. Leo X. and of seven successive Popes. He was a Painter, a Sculptor, and an Architect, both civil and military. The choice which he made of his attitudes was not always beautiful or pleasing; his gusto of design was not the finest, nor his outlines the most elegant; the folds of his draperies, and the ornaments of his habits, were neither noble

nor

nor graceful. He was not a little fantastical and extravagant in his compositions; he was bold, even to rashness, in taking liberties against the rules of Perspective; his colouring is not over true, or very pleasant: He knew not the artifice of light and shadow; but he designed more learnedly, and better understood all the knittings of the bones, and the office and situation of the muscles, than any of the modern Painters. There appears a certain air of greatness and severity in his figures, in both which he has oftentimes succeeded. But above the rest of his excellencies, was his wonderful skill in Architecture, wherein he has not only surpassed all the moderns, but even the antients also; the St. Peter's of Rome, the St. John's of Florence, the Capitol, the Palazzo Farnese, and his own house, are sufficient testimonies of it. His disciples were, Marcello Venusti, Il Rosso, Georgio Vasari, Fra. Bastiano, (who commonly painted for him) and many other Florentines.

PIETRO PERUGINO designed with sufficient knowledge of Nature; but he is dry, and his manner little. His Disciple was

RAFFAELLE SANTIO, who was born on Good-Friday, in the year 1483, and died on Good-Friday, in the year 1520; so that he lived only thirty-seven years compleat. He surpassed all modern Painters, because he possessed more of the excellent parts of Painting than any other; and it is believed that he equalled the antients, excepting only that he designed not naked bodies with so much learning as Michael Angelo; but his gusto of design is purer, and much better. He painted not with so good, so full, and so graceful a manner as Correggio; nor has he any thing of the contrast of light and shadow, or so strong and free a colouring as Titian; but he had

a better disposition in his pieces, without comparison, than either Titian, Correggio, Michael Angelo, or all the rest of the succeeding Painters to our days. His choice of attitudes, of heads, of ornaments, the arrangement of his drapery, his manner of designing, his variety, his contrast, his expression, were beautiful in perfection; but above all, he possessed the Graces in so advantageous a manner, that he has never since been equalled by any other. There are portraits (or single figures) of his, which are well executed. He was an admirable Architect. He was handsome, well made, civil and good-natured, never refusing to teach another what he knew himself. He had many scholars; amongst others, Julio Romano, Polydore, Gaudenzio, Giovanni d'Udine, and Michael Coxis. His Graver was Mark Antonio, whose prints are admirable for the correctness of their outlines.

Julio Romano was the most excellent of all Raffaelle's Disciples: He had conceptions which were more extraordinary, more profound, and more elevated than even his Master himself; he was also a great Architect; his gusto was pure and exquisite. He was a great imitator of the antients, giving a clear testimony in all his productions, that he was desirous to restore to practice the same forms and fabricks which were antient. He had the good fortune to find great persons, who committed to him the care of edifices, vestibules, and porticoes, all tetrastyles, xistes, theatres, and such other places as are not now in use. He was wonderful in his choice of attitudes. His manner was drier and harder than any of Raffaelle's school. He did not exactly understand either light and shadow,

or

or colouring. He is frequently harsh and ungraceful; the folds of his draperies are neither beautiful nor great, easy nor natural, but all of them imaginary, and too like the habits of fantastical comedians. He was well versed in polite learning. His Disciples were Pirro Ligorio, (who was admirable for antique buildings, as towns, temples, tombs, and trophies, and the situation of antient edifices) Æneas Vico, Bonasone, Georgio Mantuano, and others.

POLYDORE, a Disciple of Raffaelle, designed admirably well as to the practical part, having a particular genius for freezes, as we may see by those of white and black, which he has painted at Rome. He imitated the Antients, but his manner was greater than that of Julio Romano; nevertheless Julio seems to be the truer. Some admirable groups are seen in his works, and such as are not elsewhere to be found. He coloured very seldom, and made landscapes in a tolerably good taste.

GIO. BELLINO, one of the first who was of any consideration at Venice, painted very drily, according to the manner of his time. He was very knowing both in Architecture and Perspective. He was Titian's first master; which may easily be observed in the earlier works of that noble Disciple; in which we may remark that propriety of colours which his Master has observed.

About this time GEORGINE, the cotemporary of Titian, came to excel in portraits and also in greater works. He first began to make choice of glowing and agreeable colours; the perfection and entire harmony of which were afterwards to be found in Titian's pictures. He dressed his figures wonderfully well:

well: And it may be truly said, that but for him, Titian had never arrived to that height of perfection, which proceeded from the rivalship and jealousy which prevailed between them.

TITIAN was one of the greatest colourists ever known: he designed with much more ease and practice than Georgione. There are to be seen women and children of his hand, which are admirable both for design and colouring; the gusto of them is delicate, charming, and noble, with a certain pleasing negligence in the head-dresses, draperies, and ornaments, which are wholly peculiar to himself. As for the figures of men, he has designed them but moderately well: There are even some of his draperies which are mean, and in a little taste. His Painting is wonderfully glowing, sweet and delicate. He drew portraits, which were extremely noble; the attitudes of them being very graceful, grave, diversified, and adorned after a very becoming fashion. No man ever painted landscape in so great a manner, so well coloured, and with such truth of Nature. For eight or ten years space, he copied, with great labour and exactness, whatsoever he undertook; thereby to make himself an easy way, and to establish some general maxims for his future conduct. Besides the excellent gusto which he had in colouring, in which he excelled all mortal men, he perfectly understood how to give every thing those touches which were most suitable and proper to them; such as distinguished them from each other, and which gave the greatest spirit, and the most of truth. The pictures which he made in his beginning, and in the declension of his age, are of a dry and mean manner. He

lived ninety-nine years. His disciples were Paulo Veronese, Giacomo Tintoret, Giacomo da Ponte Bassano, and his sons.

PAULO VERONESE was wonderfully graceful in his airs of women, with great variety of brilliant draperies, and incredible vivacity and ease; nevertheless his composition is sometimes improper, and his design incorrect: but his colouring, and whatsoever depends on it, is so very charming in his pictures, that it surprizes at the first sight, and makes us totally forget those other qualities in which he fails.

TINTORET was the Disciple of Titian; great in design and practice, but sometimes also greatly extravagant. He had an admirable genius for Painting, but not so great an affection for his art, or patience in the executive part of it, as he had fire and vivacity of Nature. He yet has made pictures not inferior in beauty to those of Titian. His composition and decorations are for the most part rude, and his outlines are incorrect; but his colouring, and all that depends upon it, is admirable.

The BASSANS had a more mean and poor gusto in Painting than Tintoret, and their designs were also less correct than his. They had indeed an excellent manner of colouring, and have touched all kinds of animals with an admirable hand; but were notoriously imperfect in composition and design.

COREGGIO painted at Parma two large cupolas in fresco, and some altar-pieces. This artist struck out certain natural and unaffected graces for his Madonnas, his Saints, and little children, which were peculiar to himself. His manner, design, and execution are all very great, but yet without correctness. He had a most free and delightful pencil; and it is to be acknow-

acknowledged, that he painted with a strength, relief, sweetness, and vivacity of colouring, which nothing ever exceeded. He understood how to distribute his lights in such a manner, as was wholly peculiar to himself, which gave a great force and great roundness to his figures. This manner consists in extending a large light, and then making it lose itself insensibly in the dark shadowings, which he placed out of the masses; and those give them this great relief, without our being able to perceive from whence proceeds so much effect, and so vast a pleasure to the sight. It appears, that in this part the rest of the Lombard school copied him. He had no great choice of graceful attitudes, or distribution of beautiful groups. His design oftentimes appears lame, and his positions not well chosen: The look of his figures is often unpleasing; but his manner of designing heads, hands, feet, and other parts, is very great, and well deserves our imitation. In the conduct and finishing of a picture, he has done wonders; for he painted with so much union, that his greatest works seem to have been finished in the compass of one day; and appear as if we saw them in a looking-glass. His landscape is equally beautiful with his figures.

At the same time with Coreggio, lived and flourished PARMEGIANINO; who, besides his great manner of colouring, excelled also both in invention and design: with a genius full of delicacy and spirit, having nothing that was ungraceful in his choice of attitudes, or in the dresses of his figures, which we cannot say of Coreggio; there are pieces of Parmegianino's very beautiful and correct.

These two Painters last mentioned had very good Disciples, but they are known only to those of their own province; and besides, there is little to be credited of what his countrymen say, for Painting is wholly extinguished amongst them.

I say nothing of LEONARDO DA VINCI, because I have seen but little of his; though he restored the arts at Milan, and had there many scholars.

LUDOVICO CARRACCI, the Cousin German of Hannibal and Augustino, studied at Parma after Coreggio; and excelled in design and colouring, with a grace and clearness, which Guido, the scholar of Hannibal, afterwards imitated with great success. There are some of his pictures to be seen, which are very beautiful, and well understood. He made his ordinary residence at Bologna; and it was he who put the pencil into the hands of Hannibal his cousin.

HANNIBAL, in a little time, excelled his master in all parts of Painting. He imitated Coreggio, Titian, and Raffaelle, in their different manners as he pleased; excepting only, that you see not in his pictures the nobleness, the graces, and the charms of Raffaelle; and his outlines are neither so pure, nor so elegant as his. In all other things he is wonderfully accomplished, and of an universal genius.

AUGUSTINO, brother to Hannibal, was also a very good Painter, and an admirable graver. He had a natural son, called ANTONIO, who died at the age of thirty-five; and who (according to the general opinion) would have surpassed his uncle Hannibal: For, by what he left behind him, it appears that he was of a more lofty genius.

GUIDO chiefly imitated Ludovico Carracci, yet retained always somewhat of the manner which his Master Denis Calvert, the Fleming, taught him. This Calvert lived at Bologna, and was competitor and rival to Ludovico Carracci. Guido made the same use of Albert Durer as Virgil did of old Ennius, borrowed what pleased him, and made it afterwards his own; that is, he accommodated what was good in Albert to his own manner; which he executed with so much gracefulness and beauty, that he got more money and reputation in his time than any of his Masters, and than all the scholars of the Carraccis, though they were of greater capacity than himself. His heads yield no manner of precedence to those of Raffaelle.

SISTO BADOLOCCHI designed the best of all his Disciples, but he died young.

DOMENICHINO was a very knowing Painter, and very laborious, but of no great natural endowments. It is true, he was profoundly skilled in all the parts of Painting, but wanting genius (as I said) he had less of nobleness in his works than all the rest who studied in the school of the Carraccis.

ALBANI was excellent in all the parts of Painting, and a polite scholar.

LANFRANC, a man of a great and sprightly wit, supported his reputation for a long time with an extraordinary gusto of design and colouring: But his foundation being only on the practical part, he at length lost ground in point of correctness, so that many of his pieces appear extravagant and fantastical; and after his decease, the school of the Carraccis went daily to decay, in all the parts of Painting.

GIO.

GIO. VIOLA was very old before he learned landscape; the knowledge of which was imparted to him by Hannibal Carracci, who took pleasure to instruct him; so that he painted many of that kind, which are wonderfully fine, and well coloured.

If we cast our eyes towards Germany and the Low Countries, we may there behold ALBERT DURER, LUCAS VAN LEYDEN, HOLBEIN, ALDEGRAVE, &c. who were all contemporaries. Amongst these, Albert Durer and Holbein were both of them wonderfully knowing, and had certainly been of the first form of Painters, had they travelled into Italy; for nothing can be laid to their charge, but only that they had a Gothick gusto. As for Holbein, his execution surpassed even that of Raffaelle; and I have seen a portrait of his painting, with which one of Titian's could not come in competition.

Amongst the Flemings, appeared RUBENS, who had, from his birth, a lively, free, noble, and universal genius: A genius capable not only of raising him to the rank of the ancient Painters, but also to the highest employments in the service of his country; so that he was chosen for one of the most important embassies in our time. His gusto of design savours somewhat more of the Flemish than of the beauty of the antique, because he stayed not long at Rome. And though we cannot but observe in all his Paintings ideas which are great and noble, yet it must be confessed, that, generally speaking, he designed not correctly; but, for all the other parts of Painting, he was as absolute a master of them, and possessed them all as thoroughly as any of his predecessors in that noble art. His principal studies were made in Lombardy, after the works

of

of Titian, Paulo Veronese, and Tintoret, whose cream he has skimmed, (if you will allow the phrase) and extracted from their several beauties many general maxims and infallible rules which he always followed, and by which he has acquired in his works a greater facility than that of Titian; more of purity, truth, and science than Paulo Veronese; and more of majesty, repose, and moderation than Tintoret. To conclude; his manner is so solid, so knowing, and so ready, that it may seem this rare accomplished genius was sent from heaven to instruct mankind in the Art of Painting.

His school was full of admirable Disciples; amongst whom VANDYCK was he who best comprehended all the rules and general maxims of his Master; and who has even excelled him in the delicacy of his carnations, and in his cabinet-pieces; but his taste, in the designing part, was nothing better than that of Rubens.

THE

PREFACE

OF

MR. DRYDEN TO HIS TRANSLATION,

CONTAINING A PARALLEL BETWEEN

POETRY AND PAINTING.

It was thought proper to insert in this place the pleasing Preface which Mr. DRYDEN printed before his Translation of M. DU FRESNOY's Poem. There is a charm in that great Writer's Prose peculiar to itself; and though, perhaps, the Parallel between the two Arts, which he has here drawn, be too superficial to stand the test of strict Criticism, yet it will always give pleasure to Readers of Taste, even when it fails to satisfy their Judgment. M.

MR.

MR. DRYDEN's

PREFACE,

WITH A PARALLEL OF

POETRY AND PAINTING.

IT may be reasonably expected, that I should say something on my behalf, in respect to my present undertaking. First then, the Reader may be pleased to know, that it was not of my own choice that I undertook this work. Many of our most skilful Painters, and other Artists, were pleased to recommend this Author to me, as one who perfectly understood the rules of painting; who gave the best and most concise instructions for performance, and the sureſt to inform the judgment of all who loved this noble Art; that they who before were rather fond of it, than knowingly admired it, might defend their inclination by their reason; that they might understand those excellencies which they blindly valued, so as not to be farther imposed on by bad pieces, and to know when Nature was well imitated by the most able Masters. It is true indeed, and they acknowledge it, that, besides the rules which are given in this Treatise, or which can be given in any other, to make a perfect judgment of good pictures, and to value them more or less, when compared with one another, there is farther required a long conversation with the beſt pieces, which

which are not very frequent either in France or England: yet ſome we have, not only from the hands of Holbein, Rubens, and Vandyke, (one of them admirable for History-painting, and the other two for Portraits) but of many Flemish Maſters, and those not inconsiderable, though for design not equal to the Italians. And of these latter also, we are not unfurnished with ſome pieces of Raphael, Titian, Correggio, Michael Angelo, and others. But to return to my own undertaking of this translation; I freely own that I thought myself uncapable of performing it, either to their satisfaction, or my own credit. Not but that I understood the original Latin, and the French Author perhaps as well as most Englishmen; but I was not sufficiently versed in the terms of art: And therefore thought that many of those persons, who put this honourable task on me, were more able to perform it themselves, as undoubtedly they were. But they assuring me of their assistance in correcting my faults, where I spoke improperly, I was encouraged to attempt it, that I might not be wanting in what I could, to satisfy the desires of so many Gentlemen who were willing to give the world this useful work. They have effectually performed their promise to me, and I have been as careful on my side to take their advice in all things; so that the reader may assure himself of a tolerable translation; not elegant, for I proposed not that to myself, but familiar, clear, and instructive: in any of which parts, if I have failed, the fault lies wholly at my door. In this one particular only, I must beg the reader's pardon: The Prose Translation of the Poem is not free from poetical expressions, and I dare not pro-

mise that some of them are not fustian, or at least highly metaphorical; but this being a fault in the first digestion, (that is, the original Latin) was not to be remedied in the second, viz. the Translation; and I may confidently say, that whoever had attempted it, must have fallen into the same inconvenience, or a much greater, that of a false version. When I undertook this work, I was already engaged in the translation of Virgil, from whom I have borrowed only two months, and am now returning to that which I ought to understand better. In the mean time, I beg the reader's pardon for entertaining him so long with myself: It is an usual part of ill manners in all Authors, and almost in all mankind, to trouble others with their business; and I was so sensible of it beforehand, that I had not now committed it, unless some concernments of the readers had been interwoven with my own. But I know not, while I am atoning for one error, if I am not falling into another: For I have been importuned to say something farther of this art; and to make some observations on it, in relation to the likeness and agreement which it has with Poetry its Sister. But before I proceed, it will not be amiss, if I copy from Bellori (a most ingenious author) some part of his idea of a Painter, which cannot be unpleasing, at least to such who are conversant in the philosophy of Plato; and to avoid tediousness, I will not translate the whole discourse, but take and leave, as I find occasion.

" God Almighty, in the fabric of the universe, first contemplated himself, and reflected on his own excellencies; from which he drew and constituted those first forms, which are called

called Ideas: So that every species which was afterwards expressed, was produced from that first Idea, forming that wonderful contexture of all created Beings. But the celestial Bodies above the moon being incorruptible, and not subject to change, remained for ever fair, and in perpetual order. On the contrary, all things which are sublunary, are subject to change, to deformity, and to decay; and though Nature always intends a consummate beauty in her productions, yet, through the inequality of the matter, the forms are altered; and in particular, human beauty suffers alteration for the worse, as we see to our mortification, in the deformities and disproportions which are in us. For which reason, the artful Painter, and the Sculptor, imitating the Divine Maker, form to themselves, as well as they are able, a model of the superior beauties; and, reflecting on them, endeavour to correct and amend the common Nature, and to represent it as it was first created, without fault, either in colour or in lineament.

" This idea, which we may call the Goddess of Painting and of Sculpture, descends upon the marble and the cloth, and becomes the original of those Arts; and, being measured by the compass of the intellect, is itself the measure of the performing hand; and, being animated by the imagination, infuses life into the image. The idea of the Painter and the Sculptor is undoubtedly that perfect and excellent example of the mind, by imitation of which imagined form, all things are represented which fall under human sight: Such is the definition which is made by Cicero, in his book of the Orator to Brutus. ' As ' therefore in forms and figures, there is somewhat which is ex-

'cellent and perfect, to which imagined species all things are 'referred by imitation, which are the objects of sight; in like 'manner we behold the species of eloquence in our minds, 'the effigies, or actual image of which we seek in the 'organs of our hearing. This is likewise confirmed by Proclus, 'in the Dialogue of Plato, called Timæus: If, says he, 'you take a man, as he is made by Nature, and compare 'him with another who is the effect of Art, the work of Nature 'will always appear the less beautiful, because Art is more accu-'rate than Nature.' But Zeuxis, who, from the choice which he made of five virgins, drew that wonderful picture of Helena, which Cicero, in his Orator before mentioned, sets before us, as the moſt perfect example of beauty, at the same time admonishes a Painter to contemplate the ideas of the most natural forms; and to make a judicious choice of several bodies, all of them the moſt elegant which he can find: By which we may plainly understand, that he thought it impossible to find in any one body all those perfections which he sought for the accomplishment of a Helena, because Nature in any individual person makes nothing that is perfect in all its parts. For this reason Maximus Tyrius also says, that the image which is taken by a Painter from several bodies, produces a beauty, which it is impossible to find in any single natural body, approaching to the perfection of the fairest statues. Thus Nature, on this account, is so much inferior to Art, that those Artists who propose to themselves only the imitation or likeness of such or such a particular person, without election of those ideas before-mentioned, have often been reproached for that omission. Demetrius was taxed for being too natural; Dionyſius was also blamed for drawing men like us,

us, and was commonly called Ἀνθρωπόγραφος, that is, a Painter of Men. In our times, Michael Angelo da Caravaggio was esteemed too natural: He drew persons as they were; and Bamboccio, and most of the Dutch Painters, have drawn the worst likeness. Lysippus, of old, upbraided the common sort of Sculptors for making men such as they were found in Nature; and boasted of himself, that he made them as they ought to be; which is a precept of Aristotle, given as well to Poets as to Painters. Phidias raised an admiration even to astonishment, in those who beheld his statues, with the forms which he gave to his Gods and Heroes, by imitating the Idea, rather than Nature; and Cicero, speaking of him, affirms, that figuring Jupiter and Pallas, he did not contemplate any object from whence he took any likeness, but considered in his own mind a great and admirable form of beauty, and according to that image in his soul, he directed the operation of his hand. Seneca also seems to wonder that Phidias, having never beheld either Jove or Pallas, yet could conceive their divine images in his mind. Apollonius Tyanæus says the same in other words, that the Fancy more instructs the Painter than the Imitation; for the last makes only the things which it sees, but the first makes also the things which it never sees.

" Leon Battista Alberti tells us, that we ought not so much to love the Likeness as the Beauty, and to choose from the fairest bodies severally the fairest parts. Leonardo da Vinci instructs the Painter to form this idea to himself; and Raffaelle, the greatest of all modern Masters, writes thus to Castiglione, concerning his Galatea: ' To paint a fair one, it is necessary

' for

'for me to see many fair ones; but because there is so great a 'scarcity of lovely women, I am constrained to make use of one 'certain Idea, which I have formed to myself in my own fancy.' Guido Reni sending to Rome his St. Michael, which he had painted for the Church of the Capuchins, at the same time wrote to Monsignor Massano, who was the *maestro di casa* (or steward of the house) to Pope Urban VIII. in this manner: 'I wish 'I had the wings of an angel, to have ascended into Paradise, 'and there to have beheld the forms of those beatified spirits, 'from which I might have copied my Archangel: But not being 'able to mount so high, it was in vain for me to search his re-'semblance here below; so that I was forced to make an intro-'spection into my own mind, and into that Idea of Beauty, which 'I have formed in my own imagination. I have likewise created 'there the contrary Idea of Deformity and Ugliness; but I leave 'the consideration of it till I paint the Devil, and, in the mean 'time shun the very thought of it as much as possibly I can, 'and am even endeavouring to blot it wholly out of my remem-'brance.' There was not any lady in all antiquity who was mistress of so much beauty, as was to be found in the Venus of Gnidus, made by Praxiteles, or the Minerva of Athens, by Phidias, which was therefore called the Beautiful Form. Neither is there any man of the present age equal in the strength, proportion, and knitting of his limbs, to the Hercules of Farnese, made by Glycon; or any woman who can justly be compared with the Medicean Venus of Cleomenes. And upon this account the noblest Poets and the best Orators, when they desired to celebrate any extraordinary beauty, are forced to have recourse

to statues and pictures, and to draw their persons and faces into comparison: Ovid, endeavouring to express the beauty of Cyllarus, the fairest of the Centaurs, celebrates him as next in perfection to the most admirable statues:

Gratus in ore vigor, cervix, humerique, manusque,
Pectoraque, artificum laudatis proxima signis.

A pleasing vigour his fair face express'd;
His neck, his hands, his shoulders, and his breast,
Did next in gracefulness and beauty stand,
To breathing figures of the Sculptor's hand.

In another place he sets Apelles above Venus:

Si Venerem Cois nunquam pinxisset Apelles,
Mersa sub æquoreis illa lateret aquis.

Thus varied.

One birth to seas the Cyprian Goddess ow'd,
A second birth the Painter's art bestow'd:
Less by the seas than by his pow'r was giv'n;
They made her live, but he advanc'd to heav'n.

"The Idea of this Beauty is indeed various, according to the several forms which the Painter or Sculptor would describe: As one in strength, another in magnanimity; and sometimes it consists in chearfulness, and sometimes in delicacy, and is always diversified by the sex and age.

"The beauty of Jove is one, and that of Juno another: Hercules and Cupid are perfect beauties, though of different kinds; for beauty is only that which makes all things as they are in their proper and perfect nature, which the best Painters always choose,

choose, by contemplating the forms of each. We ought farther to consider, that a picture being the representation of a human action, the Painter ought to retain in his mind the examples of all affections and passions; as a Poet preserves the idea of an angry man, of one who is fearful, sad, or merry; and so of all the rest: For it is impossible to express that with the hand, which never entered into the imagination. In this manner, as I have rudely and briefly shewn you, Painters and Sculptors choosing the most elegant, natural beauties, perfectionate the Idea, and advance their art, even above Nature itself, in her individual productions, which is the utmost mastery of human performance.

" From hence arises that astonishment, and almost adoration, which is paid by the knowing to those divine remains of antiquity. From hence Phidias, Lysippus, and other noble Sculptors, are still held in veneration; and Apelles, Zeuxis, Protogenes, and other admirable Painters, though their works are perished, are and will be eternally admired; who all of them drew after the ideas of perfection; which are the miracles of Nature, the providence of the Understanding, the exemplars of the Mind, the light of the Fancy; the sun, which, from its rising, inspired the statue of Memnon, and the fire which warmed into life the image of Prometheus: It is this which causes the Graces and the Loves to take up their habitations in the hardest marble, and to subsist in the emptiness of light and shadows. But since the Idea of Eloquence is as inferior to that of Painting, as the force of words is to the sight, I must here break off abruptly; and having conducted the reader, as it were, to a secret walk, there leave him in the midst of silence to contemplate those ideas which

I have only sketched, and which every man must finish for himself."

In these pompous expressions, or such as these, the Italian has given you his idea of a Painter; and tho' I cannot much commend the stile, I must needs say, there is somewhat in the matter: Plato himself is accustomed to write loftily, imitating, as the critics tell us, the manner of Homer; but, surely, that inimitable Poet had not so much of smoke in his writings, though not less of fire. But in short, this is the present genius of Italy. What Philostratus tells us, in the proem of his *Figures*, is somewhat plainer, and therefore I will translate it almost word for word: "He who will rightly govern the Art of Painting, ought, of necessity, first to understand human Nature. He ought likewise to be endued with a genius, to express the signs of their passions whom he represents, and to make the dumb as it were to speak: he must yet further understand what is contained in the constitution of the cheeks, in the temperament of the eyes, in the naturalness (if I may so call it) of the eye-brows; and in short, whatsoever belongs to the mind and thought. He who thoroughly possesses all these things, will obtain the whole, and the hand will exquisitely represent the action of every particular person; if it happens that he be either mad or angry, melancholic or chearful, a sprightly youth, or a languishing lover: in one word, he will be able to paint whatsoever is proportionable to any one. And even in all this there is a sweet error without causing any shame: For the eyes and mind of the beholders being fastened on objects which have no real being, as if they were

were truly existent, and being induced by them to believe them so, what pleasure is it not capable of giving? The antients, and other wise men, have written many things concerning the symmetry, which is in the art of Painting; constituting as it were some certain laws for the proportion of every member; not thinking it possible for a Painter to undertake the expression of those motions which are in the mind, without a concurrent harmony in the natural measure: For that which is out of its own kind and measure, is not received from Nature, whose motion is always right. On a serious consideration of this matter, it will be found, that the Art of Painting has a wonderful affinity with that of Poetry, and there is betwixt them a certain common imagination. For, as the Poets introduce the Gods and Heroes, and all those things which are either majestical, honest, or delightful; in like manner, the Painters, by the virtue of their outlines, colours, lights, and shadows, represent the same things and persons in their pictures."

Thus, as convoy ships either accompany, or should accompany their merchants, till they may prosecute the rest of their voyage without danger; so Philostratus has brought me thus far on my way, and I can now sail on without him. He has begun to speak of the great relation betwixt Painting and Poetry, and thither the greatest part of this discourse, by my promise, was directed. I have not engaged myself to any perfect method, neither am I loaded with a full cargo: It is sufficient if I bring a sample of some goods in this voyage. It will be easy for others to add more, when the commerce is settled:

For

For a treatise, twice as large as this, of Painting, could not contain all that might be said on the parallel of these two Sister-Arts. I will take my rise from Bellori before I proceed to the Author of this Book.

The business of his Preface is to prove, that a learned Painter should form to himself an idea of perfect Nature. This image he is to set before his mind in all his undertakings, and to draw from thence, as from a storehouse, the beauties which are to enter into his work; thereby correcting Nature from what actually she is in individuals, to what she ought to be, and what she was created. Now as this idea of Perfection is of little use in Portraits, or the resemblances of particular persons, so neither is it in the characters of Comedy and Tragedy, which are never to be made perfect, but always to be drawn with some specks of frailty and deficience; such as they have been described to us in history, if they were real characters; or such as the Poet began to shew them, at their first appearance, if they were only fictitious, or imaginary. The perfection of such stage characters consists chiefly in their likeness to the deficient faulty Nature, which is their original; only (as it is observed more at large hereafter) in such cases there will always be found a better likeness and a worse, and the better is constantly to be chosen; I mean in Tragedy, which represents the figures of the highest form among mankind: Thus, in Portraits, the Painter will not take that side of the face which has some notorious blemish in it, but either draw it in profile, as Apelles did Antigonus, who had lost one of his eyes, or else shadow the more imperfect side: for an ingenious flattery is to be allowed to the professors

of

of both arts, so long as the likeness is not destroyed. It is true, that all manner of imperfections must not be taken away from the characters; and the reason is, that there may be left some grounds of pity for their misfortunes: We can never be grieved for their miseries who are thoroughly wicked, and have thereby justly called their calamities on themselves: Such men are the natural objects of our hatred, not of our commiseration. If, on the other side, their characters were wholly perfect, such as, for example, the character of a Saint or Martyr in a Play, his or her misfortunes would produce impious thoughts in the beholders; they would accuse the Heavens of injustice, and think of leaving a religion where piety was so ill requited. I say the greater part would be tempted so to do; I say not that they ought; and the consequence is too dangerous for the practice. In this I have accused myself for my own St. Catharine; but let truth prevail. Sophocles has taken the just medium in his Oedipus: He is somewhat arrogant at his first entrance, and is too inquisitive through the whole Tragedy; yet these imperfections being balanced by great virtues, they hinder not our compassion for his miseries, neither yet can they destroy that horror which the nature of his crimes have excited in us. Such in Painting are the warts and moles which, adding a likeness to the face, are not, therefore, to be omitted; but these produce no loathing in us: but how far to proceed, and where to stop, is left to the judgment of the Poet and the Painter. In Comedy there is somewhat more of the worse likeness to be taken, because that is often to produce laughter, which is occasioned by the sight of some

deformity; but for this I refer the reader to Aristotle. It is a sharp manner of instruction for the vulgar, who are never well amended till they are more than sufficiently exposed. That I may return to the beginning of this remark, concerning perfect Ideas, I have only this to say, that the parallel is often true in Epic Poetry.

The Heroes of the Poets are to be drawn according to this rule: There is scarce a frailty to be left in the best of them, any more than is to be found in a Divine Nature. And if Æneas sometimes weeps, it is not in bemoaning his own miseries, but those which his people undergo. If this be an imperfection, the Son of God, when he was incarnate, shed tears of compassion over Jerusalem; and Lentulus describes him often weeping, but never laughing; so that Virgil is justified even from the Holy Scriptures. I have but one word more, which for once I will anticipate from the author of this book. Though it must be an Idea of perfection from which both the Epic Poet and the History Painter draws, yet all perfections are not suitable to all subjects, but every one must be designed according to that perfect beauty which is proper to him: An Apollo must be distinguished from a Jupiter, a Pallas from a Venus; and so in Poetry, and Æneas from any other Hero, for Piety is his chief perfection. Homer's Achilles is a kind of exception to this rule; but then he is not a perfect Hero, nor so intended by the Poet. All his Gods had somewhat of human imperfection, for which he has been taxed by Plato, as an imitator of what was bad. But Virgil observed his fault and mended it. Yet Achilles was perfect in the strength of his body, and the vigour of his mind. Had

he

he been less passionate or less revengeful, the Poet well foresaw that Hector had been killed, and Troy taken at the first assault; which had destroyed the beautiful contrivance of his *Iliad*, and the moral of preventing discord amongst confederate princes, which was his principal intention: For the moral (as Bossu observes) is the first business of the Poet, as being the ground-work of his instruction. This being formed, he contrives such a design or fable, as may be most suitable to the moral: After this he begins to think of the persons whom he is to employ in carrying on his design, and gives them the manners which are most proper to their several characters. The thoughts and words are the last parts which give beauty and colouring to the piece. When I say, that the manners of the Hero ought to be good in perfection, I contradict not the Marquis of Normanby's opinion, in that admirable verse, where, speaking of a perfect character, he calls it

"A faultless monster, which the world ne'er knew:"

For that excellent critic intended only to speak of dramatic characters, and not of epic. Thus at least I have shewn, that in the most perfect poem, which is that of Virgil, a perfect idea was required and followed; and, consequently, that all succeeding Poets ought rather to imitate him, than even Homer. I will now proceed, as I promised, to the author of this book: He tells you, almost in the first lines of it, that "the chief end of Painting is to please the eyes; and it is one great end of Poetry to please the mind." Thus far the parallel of the arts holds true; with this difference, that the principal end of Painting is to please, and the chief design of Poetry is

to instruct. In this the latter seems to have the advantage of the former. But if we consider the artists themselves on both sides, certainly their aims are the very same; they would both make sure of pleasing, and that in preference to instruction. Next, the means of this pleasure is by deceit: One imposes on the sight, and the other on the understanding. Fiction is of the essence of Poetry as well as of Painting; there is a resemblance in one, of human bodies, things and actions, which are not real; and in the other, of a true story by a fiction. And as all stories are not proper subjects for an Epic Poem or a Tragedy, so neither are they for a noble Picture. The subjects both of the one and of the other ought to have nothing of immoral, low, or filthy in them; but this being treated at large in the book itself, I wave it, to avoid repetition. Only I must add, that, though Catullus, Ovid, and others, were of another opinion, that the subject of Poets, and even their thoughts and expressions might be loose, provided their lives were chaste and holy, yet there are no such licences permitted in that art, any more than in Painting to design and colour obscene nudities. Vita proba est, is no excuse; for it will scarcely be admitted, that either a Poet or a Painter can be chaste, who give us the contrary examples in their writings and their pictures. We see nothing of this kind in Virgil: That which comes the nearest to it is the Adventure of the Cave, where Dido and Æneas were driven by the storm; yet even there, the Poet pretends a marriage before the consummation, and Juno herself was present at it. Neither is there any expression in that story which a Roman matron might

might not read without a blush. Besides, the Poet passes it over as hastily as he can, as if he were afraid of staying in the cave with the two lovers, and of being a witness to their actions. Now I suppose that a Painter would not be much commended, who ſhould pick out this cavern from the whole *Æneis*, when there is not another in the work. He had better leave them in their obscurity, than let in a flash of lightning to clear the natural darkness of the place, by which he must discover himself as much as them. The altar-pieces, and holy decorations of Painting, shew that Art may be applied to better uses as well as Poetry; and, amongst many other instances, the Farnese Gallery, painted by Hannibal Carracci, is a sufficient witness yet remaining: The whole work being morally instructive, and particularly the Hercules Bivium, which is a perfect triumph of virtue over vice, as it is wonderfully well described by the ingenious Bellori.

Hitherto I have only told the reader what ought not to be the subject of a Picture, or of a Poem. What it ought to be on either side, our author tells us. It must, in general, be great and noble; and in this the parallel is exactly true. The subject of a Poet, either in Tragedy, or in an Epic Poem, is a great action of some illustrious hero. It is the same in Painting: not every action, nor every person, is considerable enough to enter into the cloth. It must be the anger of an Achilles, the piety of an Æneas, the sacrifice of an Iphigenia, for heroines as well as heroes are comprehended in the rule. But the parallel is more complete in Tragedy than in an Epic Poem: For as a Tragedy may be made out of many particular Episodes of Homer, or of Virgil; so may a noble picture be

designed out of this or that particular story in either author. History is also fruitful of designs, both for the Painter and the Tragic Poet: Curtius throwing himſelf into a gulph, and the two Decii ſacrificing themselves for the safety of their country, are subjects for Tragedy and Picture. Such is Scipio, restoring the Spanish Bride, whom he either loved, or may be supposed to love; by which he gained the hearts of a great nation, to interest themselves for Rome against Carthage: These are all but particular pieces in Livy's History, and yet are full, complete subjects for the pen and pencil. Now the reason of this is evident: Tragedy and Picture are more narrowly circumscribed by the mechanic rules of Time and Place than the Epic Poem: The Time of this last is left indefinite. It is true, Homer took up only the space of eight and forty days for his Iliad; but whether Virgil's action was comprehended in a year, or somewhat more, is not determined by Bossu. Homer made the place of his action Troy, and the Grecian camp beſieging it. Virgil introduces his Æneas sometimes in Sicily, sometimes in Carthage, and other times at Cumæ, before he brings him to Laurentum; and even after that, he wanders again to the kingdom of Evander, and some parts of Tuscany, before he returns to finish the war by the death of Turnus. But Tragedy, according to the practice of the antients, was always confined within the compass of twenty-four hours, and seldom takes up so much time. As for the place of it, it was always one, and that not in a larger sense, as, for example, a whole city, or two or three several houses in it, but the market, or some other public place, common

common to the chorus and all the actors: Which established law of theirs, I have not an opportunity to examine in this place, because I cannot do it without digression from my subject, though it seems too strict at the first appearance, because it excludes all secret intrigues, which are the beauties of the modern stage; for nothing can be carried on with privacy, when the chorus is supposed to be always present. But to proceed: I must say this to the advantage of Painting, even above Tragedy, that what this last represents in the space of many hours, the former shews us in one moment. The action, the passion, and the manners of so many persons as are contained in a picture, are to be discerned at once in the twinkling of an eye; at least they would be so, if the sight could travel over so many different objects all at once, or the mind could digest them all at the same instant, or point of time. Thus in the famous picture of Poussin, which represents the Institution of the blessed Sacrament, you see our Saviour and his twelve Disciples, all concurring in the same action, after different manners, and in different postures; only the manners of Judas are distinguished from the rest. Here is but one indivisible point of time observed; but one action performed by so many persons, in one room, and at the same table; yet the eye cannot comprehend at once the whole object, nor the mind follow it so fast; it is considered at leisure, and seen by intervals. Such are the subjects of noble pictures, and such are only to be undertaken by noble hands. There are other parts of Nature which are meaner, and yet are the subjects both of Painters and of Poets.

For

For to proceed in the parallel; as Comedy is a representation of human life in inferior persons and low subjects, and by that means creeps into the nature of Poetry, and is a kind of Juniper, a shrub belonging to the species of cedar; so is the painting of clowns, the representation of a Dutch Kermis, the brutal sport of Snick-or-Snee, and a thousand other things of this mean invention, a kind of picture which belongs to nature, but of the lowest form. Such is a Lazar in comparison to a Venus; both are drawn in human figures; they have faces alike, though not like faces. There is yet a lower sort of Poetry and Painting, which is out of nature; for a Farce is that in Poetry which Grotesque is in a Picture: The persons and action of a Farce are all unnatural, and the manners false; that is, inconsisting with the characters of mankind. Grotesque Painting is the just resemblance of this; and Horace begins his Art of Poetry, by describing such a figure with a man's head, a horse's neck, the wings of a bird, and a fish's tail, parts of different species jumbled together, according to the mad imagination of the dauber; and the end of all this, as he tells you afterward, is to cause laughter: A very monster in Bartholomew Fair, for the mob to gape at for their twopence. Laughter is indeed the propriety of a man, but just enough to distinguish him from his elder brother with four legs. It is a kind of a bastard pleasure too, taken in at the eyes of the vulgar gazers, and at the ears of the beastly audience. Church-painters use it to divert the honest country man at public prayers, and keep his eyes open at a heavy sermon; and farce-scribblers make use of the same noble inven-

tion

tion to entertain citizens, country gentlemen, and Covent-Garden fops: If they are merry, all goes well on the Poet's side. The better sort go thither too, but in despair of sense and the just images of nature, which are the adequate pleasures of the mind. But the author can give the stage no better than what was given him by nature; and the actors must represent such things as they are capable to perform, and by which both they and the ſcribbler may get their living. After all, it is a good thing to laugh at any rate; and if a straw can tickle a man, it is an instrument of happiness. Beasts can weep when they suffer, but they cannot laugh: And, as Sir William Davenant observes, in his Preface to Gondibert, "It is the wisdom of a government to permit plays," (he might have added farces) "as it is the prudence of a carter to put bells upon his horses to make them carry their burdens chearfully."

I have already shewn, that one main end of Poetry and Painting is to please, and have said something of the kinds of both, and of their subjects, in which they bear a great resemblance to each other. I must now consider them as they are great and noble Arts; and as they are Arts, they must have rules which may direct them to their common end.

To all Arts and Sciences, but more particularly to these, may be applied what Hippocrates says of Physic, as I find him cited by an eminent French critic. "Medicine has long subsisted in the world; the principles of it are certain, and it has a certain way; by both which there has been found, in the course of many ages, an infinite number of things, the

experience of which has confirmed its usefulness and goodness. All that is wanting to the perfection of this Art, will undoubtedly be found, if able men, and such as are instructed in the ancient rules, will make a farther inquiry into it, and endeavour to arrive at that which is hitherto unknown by that which is already known. But all, who having rejected the antient rules, and taken the opposite ways, yet boast themselves to be masters of this Art, do but deceive others, and are themselves deceived; for that is absolutely impossible."

This is notoriously true in these two Arts; for the way to please being to imitate nature, both the Poets and the Painters in antient times, and in the best ages, have studied her; and from the practice of both these Arts the rules have been drawn, by which we are instructed how to please, and to compass that end which they obtained, by following their example; for nature is still the same in all ages, and can never be contrary to herself. Thus, from the practice of Æschylus, Sophocles, and Euripides, Aristotle drew his rules for Tragedy, and Philostratus for Painting. Thus, amongst the moderns, the Italian and French critics, by studying the precepts of Aristotle and Horace, and having the example of the Grecian Poets before their eyes, have given us the rules of modern Tragedy; and thus the critics of the same countries, in the Art of Painting, have given the precepts of perfecting that Art. It is true, that Poetry has one advantage over Painting in these last ages, that we have still the remaining examples both of the Greek and Latin Poets; whereas the Painters have nothing left them from Apelles, Protogenes, Parrhasius, Zeuxis, and the rest, but only the testimonies which are given of

of their incomparable works. But instead of this, they have some of their best statues, basso-relievos, columns, obelisks, &c. which are saved out of the common ruin, and are still preserved in Italy; and by well distinguishing what is proper to Sculpture, and what to Painting, and what is common to them both, they have judiciously repaired that loss; and the great genius of Raphael and others, having succeeded to the times of barbarism and ignorance, the knowledge of Painting is now arrived to a supreme perfection, tho' the performance of it is much declined in the present age. The greatest age for Poetry amongst the Romans, was certainly that of Augustus Cæsar; and yet we are told, that Painting was then at its lowest ebb, and perhaps Sculpture was also declining at the same time. In the reign of Domitian, and some who succeeded him, Poetry was but meanly cultivated, but Painting eminently flourished. I am not here to give the history of the two Arts, how they were both in a manner extinguished by the irruption of the barbarous nations, and both restored about the times of Leo X. Charles V. and Francis I. though I might observe, that neither Ariosto, nor any of his contemporary Poets, ever arrived at the excellency of Raphael, Titian, and the rest in Painting. But in revenge, at this time, or lately in many countries, Poetry is better practised than her sister-art. To what height the magnificence and encouragement of the present King of France may carry Painting and Sculpture is uncertain; but by what he has done before the war in which he is engaged, we may expect what he will do after the happy conclusion of a peace; which is the prayer and wish of all those who have not an interest to prolong the miseries of Europe. For it

is most certain, as our author, amongst others, has observed, that reward is the spur of virtue, as well in all good arts, as in all laudable attempts; and emulation, which is the other spur, will never be wanting either amongst Poets or Painters, when particular rewards and prizes are proposed to the best deservers. But to return from this digression, though it was almost neceſſary, all the rules of Painting are methodically, concisely, and yet clearly delivered in this present treatise which I have translated: Bossu has not given more exact rules for the Epic Poem, nor Dacier for Tragedy, in his late excellent translation of Aristotle, and his notes upon him, than our Fresnoy has made for Painting; with the parallel of which I must resume my discourse, following my author's text, though with more brevity than I intended, because Virgil calls me.

"The principal and most important part of Painting is to know what is most beautiful in nature, and most proper for that art." That which is the most beautiful is the most noble subject; so in Poetry, Tragedy is more beautiful than Comedy, because, as I said, the persons are greater whom the Poet instructs: and, consequently, the instructions of more benefit to mankind: the action is likewise greater and more noble, and thence is derived the greater and more noble pleasure.

To imitate nature well in whatsoever subject, is the perfection of both Arts; and that picture, and that poem, which comes nearest the resemblance of nature, is the best: But it follows not, that what pleases most in either kind is therefore good, but what ought to please. Our depraved appetites and ignorance of the arts mislead our judgments, and cause us often to take that for

for true imitation of nature, which has no resemblance of nature in it. To inform our judgments, and to reform our tastes, rules were invented, that by them we might discern when nature was imitated, and how nearly. I have been forced to recapitulate these things, because mankind is not more liable to deceit than it is willing to continue in a pleasing error, strengthened by a long habitude. The imitation of nature is therefore justly constituted as the general, and indeed the only rule of pleasing, both in Poetry and Painting. Aristotle tells us, that imitation pleases because it affords matter for a reasoner to inquire into the truth or falsehood of imitation, by comparing its likeness or unlikeness with the original: But by this rule, every speculation in nature, whose truth falls under the inquiry of a Philosopher, must produce the same delight, which is not true. I should rather assign another reason: Truth is the object of our understanding, as good is of our will; and the understanding can no more be delighted with a lie, than the will can choose an apparent evil. As truth is the end of all our speculations, so the discovery of it is the pleasure of them; and since a true knowledge of nature gives us pleasure, a lively imitation of it, either in Poetry or Painting, must of necessity produce a much greater: For both these Arts, as I said before, are not only true imitations of nature, but of the best nature, of that which is wrought up to a nobler pitch. They present us with images more perfect than the life in any individual; and we have the pleasure to see all the scattered beauties of nature united by a happy chemistry without its deformities or faults. They are imitations of the passions which always move, and

therefore consequently please; for without motion there can be no delight, which cannot be considered but as an active passion. When we view these elevated ideas of nature, the result of that view is admiration, which is always the cause of pleasure.

This foregoing remark, which gives the reason why imitation pleases, was sent me by Mr. Walter Moyle, a most ingenious young gentleman, conversant in all the studies of humanity, much above his years. He had also furnished me, according to my request, with all the particular passages in Aristotle and Horace, which are used by them to explain the Art of Poetry by that of Painting; which, if ever I have time to retouch this Essay, shall be inserted in their places. Having thus shewn that imitation pleases, and why it pleases in both these Arts, it follows, that some rules of imitation are necessary to obtain the end; for without rules there can be no art, any more than there can be a house without a door to conduct you into it. The principal parts of Painting and Poetry next follow.

INVENTION is the first part, and absolutely necessary to them both; yet no rule ever was or can be given how to compass it. A happy genius is the gift of nature; it depends on the influence of the stars, say the astrologers; on the organs of the body, say the naturalists; it is the particular gift of heaven, say the divines, both christians and heathens. How to improve it, many books can teach us; how to obtain it, none; that nothing can be done without it, all agree:

Tu nihil invitâ dices faciesve Minervâ.

Without

Without invention a Painter is but a copier, and a Poet but a plagiary of others. Both are allowed sometimes to copy and translate; but, as our author tells you, that is not the best part of their reputation. "Imitators are but a servile kind of cattle," says the Poet; or at best, the keepers of cattle for other men: They have nothing which is properly their own; that is a sufficient mortification for me, while I am translating Virgil. But to copy the best author is a kind of praise, if I perform it as I ought; as a copy after Raphael is more to be commended than an original of any indifferent Painter.

Under this head of Invention is placed the disposition of the work, to put all things in a beautiful order and harmony, that the whole may be of a piece. "The compositions of the Painter should be conformable to the text of antient authors, to the customs, and the times;" and this is exactly the same in Poetry: Homer and Virgil are to be our guides in the Epic; Sophocles and Euripides in Tragedy: In all things we are to imitate the customs and the times of those persons and things which we represent: Not to make new rules of the Drama, as Lopez de Vega has attempted unsuccessfully to do, but to be content to follow our masters, who understood nature better than we. But if the story which we treat be modern, we are to vary the customs, according to the time and the country where the scene of action lies; for this is still to imitate nature which is always the same, though in a different dress.

As "in the composition of a picture, the Painter is to take care that nothing enter into it, which is not proper or con-

venient to the subject;" so likewise is the Poet to reject all incidents which are foreign to his Poem, and are naturally no parts of it: They are wens, and other excrescences, which belong not to the body, but deform it. No person, no incident in the piece, or in the play, but must be of use to carry on the main design. All things else are like six fingers to the hand, when nature, which is superfluous in nothing, can do her work with five. "A Painter must reject all trifling ornaments;" so must a Poet refuse all tedious and unnecessary descriptions. A robe, which is too heavy, is less an ornament than a burden. In Poetry, Horace calls these things,

Versus inopes rerum, nugæque canoræ.

These are also the lucus & ara Dianæ, which he mentions in the same *Art of Poetry:* But since there must be ornaments, both in Painting and Poetry, if they are not neceſſary, they must at least be decent; that is, in their due place, and but moderately used. The Painter is not to take so much pains about the drapery, as about the face, where the principal resemblance lies; neither is the Poet, who is working up a passion to make similes, which will certainly make it languish. My Montezuma dies with a fine one in his mouth, but it is out of season. Where there are more figures in a picture than are necessary, or at least ornamental, our author calls them "Figures to be lett," because the picture has no use of them: So I have seen in some modern plays above twenty actors, when the action has not required half the number. In the principal figures of a picture, the Painter is to employ the sinews of his art, for in them consists the principal beauty of his work.

Our

Our author saves me the comparison with Tragedy: for he says, that "herein he is to imitate the Tragic Poet, who employs his utmoſt force in those places, wherein consists the height and beauty of the action."

Du Fresnoy, whom I follow, makes DESIGN, or Drawing, the second part of Painting; but the rules which he gives concerning the posture of the figures are almost wholly proper to that art, and admit not any comparison, that I know, with Poetry. The posture of a poetic figure is, as I conceive, the description of his heroes in the performance of such or such an action; as of Achilles, just in the act of killing Hector; or of Æneas, who has Turnus under him. Both the Poet and the Painter vary the postures, according to the action or passion, which they represent of the same person. But all must be great and graceful in them. The same Æneas must be drawn a suppliant to Dido, with respect in his gestures, and humility in his eyes; but when he is forced, in his own defence, to kill Lausus, the Poet shews him compassionate, and tempering the severity of his looks with a reluctance to the action, which he is going to perform. He has pity on his beauty and his youth, and is loth to destroy such a master-piece of nature. He considers Lausus rescuing his father, at the hazard of his own life, as an image of himself, when he took Anchises on his shoulders, and bore him safe through the rage of the fire, and the opposition of his enemies; and therefore, in the posture of a retiring man, who avoids the combat, he stretches out his arm in sign of peace, with his right foot drawn a little back, and his breast bending inward,

inward, more like an orator than a soldier; and seems to dissuade the young man from pulling on his destiny, by attempting more than he was able to perform. Take the passage as I have thus translated it:

Shouts of applause ran ringing through the field,
To see the son the vanquish'd father shield:
All, fir'd with noble emulation, strive,
And with a storm of darts to distance drive
The Trojan chief; who held at bay, from far
On his Vulcanian orb, sustain'd the war.
Æneas thus o'erwhelm'd on ev'ry side,
Their first assault undaunted did abide;
And thus to Lausus, loud, with friendly threatning cry'd,
Why wilt thou rush to certain death, and rage
In rash attempts beyond thy tender age,
Betray'd by pious love?
And afterwards,
He griev'd, he wept, the sight and image brought
Of his own filial love; a sadly pleasing thought."

But, beside the outlines of the posture, the design of the picture comprehends in the next place the "forms of faces which are to be different; and so in a Poem, or Play, must the several characters of the persons be distinguished from each other. I knew a Poet, whom out of respect I will not name, who, being too witty himself could draw nothing but wits in a Comedy of his; even his fools were infected with the disease of their author: They overflowed with smart repartees, and were only distinguished from the intended wits, by being called coxcombs,

coxcombs, though they deserved not so scandalous a name. Another, who had a great genius for Tragedy, following the fury of his natural temper, made every man and woman too, in his Plays, stark raging mad; there was not a sober person to be had for love or money: all was tempestuous and blustering; heaven and earth were coming together at every word; a mere hurricane from the beginning to the end; and every actor seemed to be hastening on the day of judgement!

"Let every member be made for its own head," says our author, not a withered hand to a young face. So in the persons of a play, whatever is said or done by any of them, must be consistent with the manners which the Poet has given them distinctly: and even the habits must be proper to the degrees and humours of the persons as well as in a picture. He who entered in the first act a young man, like Pericles Prince of Tyre, must not be in danger, in the fifth act, of committing incest with his daughter; nor an usurer, without great probability and causes of repentance, be turned into a cutting Moorcraft.

I am not satisfied that the comparison betwixt the two arts, in the last paragraph, is altogether so just as it might have been; but I am sure of this which follows.

"The principal figure of the subject must appear in the midst of the picture, under the principal light, to distinguish it from the rest, which are only its attendants." Thus in a Tragedy, or an Epic Poem, the hero of the piece must be advanced foremost to the view of the reader or spectator: He must outshine the rest of all the characters; he must appear

the prince of them, like the sun in the Copernican System, encompassed with the less noble planets. Because the hero is the centre of the main action, all the lines from the circumference tend to him alone; he is the chief object of pity in the drama, and of admiration in the Epic Poem.

As in a picture, besides the principal figures which compose it, and are placed in the midst of it, there are less "groupes or knots of figures disposed at proper distances," which are parts of the piece, and seem to carry on the same design in a more inferior manner: So in Epic Poetry there are episodes, and a chorus in Tragedy, which are members of the action, as growing out of it, not inserted into it. Such, in the ninth book of the *Æneis*, is the episode of Nisus and Euryalus: the adventure belongs to them alone; they alone are the objects of compassion and admiration; but their business which they carry on, is the general concernment of the Trojan camp, then beleaguered by Turnus and the Latines, as the Christians were lately by the Turks: They were to advertise the chief hero of the distresses of his subjects, occasioned by his absence, to crave his succour, and solicit him to hasten his return.

The Grecian Tragedy was at first nothing but a chorus of singers; afterwards one actor was introduced, which was the poet himself, who entertained the people with a discourse in verse, betwixt the pauses of the singing. This succeeding with the people, more actors were added to make the variety the greater; and in process of time the chorus only sung betwixt the acts, and the Coryphæus, or chief of them, spoke for the rest, as an actor concerned in the business of the play.

Thus Tragedy was perfected by degrees, and being arrived at that perfection, the painters might probably take the hint from thence, of adding groupes to their pictures; but as a good picture may be without a groupe, so a good Tragedy may subsist without a chorus, notwithstanding any reasons which have been given by Dacier to the contrary.

Monsieur Racine has indeed used it in his *Esther*, but not that he found any necessity of it, as the French Critic would insinuate. The chorus at St. Cyr was only to give the young ladies an occasion of entertaining the king with vocal music, and of commending their own voices. The play itself was never intended for the public stage; nor without any disparagement to the learned author, could possibly have succeeded there, and much less in the translation of it here. Mr. Wycherley, when we read it together, was of my opinion in this, or rather I of his; for it becomes me so to speak of so excellent a poet, and so great a judge. But since I am in this place, as Virgil says, "Spatiis exclusus iniquis," that is, shortened in my time, I will give no other reason than that it is impracticable on our stage. A new theatre, much more ample, and much deeper, must be made for that purpose, besides the cost of sometimes forty or fifty habits, which is an expence too large to be supplied by a company of actors. It is true, I should not be sorry to see a chorus on a theatre, more than as large and as deep again as ours, built and adorned at a king's charges; and on that condition and another, which is, that my hands were not bound behind me, as now they are, I should not despair of making such a Tragedy, as might be

both instructive and delightful, according to the manner of the Grecians.

"To make a sketch, or a more perfect model of a picture," is, in the language of poets, to draw up the scenery of a play: and the reason is the same for both; to guide the undertaking, and to preserve the remembrance of such things whose natures are difficult to retain.

To avoid absurdities and incongruities is the same law established for both Arts. "The Painter is not to paint a cloud at the bottom of a picture, but in the uppermost parts;" nor the Poet to place what is proper to the end or middle in the beginning of a Poem. I might enlarge on this; but there are few Poets or Painters who can be supposed to sin so grossly against the laws of nature and of art. I remember only one play, and for once I will call it by its name, *The Slighted Maid*, where there is nothing in the first act but what might have been said or done in the fifth; nor any thing in the midst which might not have been placed as well in the beginning or the end.

"To express the passions, which are seated on the heart by outward signs," is one great precept of the painters, and very difficult to perform. In Poetry the same passions and motions of the mind are to be expressed; and in this consists the principal difficulty, as well as the excellency of that art. "This," says my author, "is the gift of Jupiter;" and, to speak in the same heathen language, We call it the gift of our Apollo, not to be obtained by pains or study, if we are not born to it: For the motions which are studied are never

so

so natural as those which break out in the height of a real passion. Mr. Otway possessed this part as thoroughly as any of the ancients or moderns. I will not defend every thing in his *Venice Preserved*; but I must bear this testimony to his memory, that the passions are truly touched in it, though, perhaps, there is somewhat to be desired both in the grounds of them, and in the height and elegance of expression; but nature is there, which is the greatest beauty.

"In the passions," says our author, "we must have a very great regard to the quality of the persons who are actually possessed with them." The joy of a monarch for the news of a victory must not be expressed like the extasy of a harlequin on the receipt of a letter from his mistress: This is so much the same in both the arts, that it is no longer a comparison. What he says of face-painting, or the portrait of any one particular person, concerning the likeness, is also applicable to Poetry: In the character of an hero, as well as in an inferior figure, there is a better or worse likeness to be taken; the better is a panegyric, if it be not false, and the worse is a libel. Sophocles, says Aristotle, always drew men as they ought to be; that is, better than they were. Another, whose name I have forgotten, drew them worse than naturally they were. Euripides altered nothing in the character, but made them such as they were represented by History, Epic Poetry, or Tradition. Of the three, the draught of Sophocles is most commended by Aristotle. I have followed it in that part of *Oedipus* which I writ; though, perhaps, I have made him too good a man. But my characters of Anthony and Cleopatra,

Cleopatra, though they are favourable to them, have nothing of outrageous panegyric; their passions were their own, and such as were given them by history, only the deformities of them were cast into shadows, that they might be objects of compassion: whereas, if I had chosen a noon-day light for them, somewhat must have been discovered, which would rather have moved our hatred than our pity.

"The gothic manner, and the barbarous ornaments which are to be avoided in a picture," are just the same with those in an ill-ordered play. For example; our English Tragi-comedy must be confessed to be wholly gothic, notwithstanding the success which it has found upon our theatre; and in the *Pastor Fido* of Guarini, even though Corisca and the Satyr contribute somewhat to the main action: Neither can I defend my *Spanish Friar*, as fond as otherwise I am of it, from this imputation; for though the comical parts are diverting, and the serious moving, yet they are of an unnatural mingle: for mirth and gravity destroy each other, and are no more to be allowed for decent, than a gay widow laughing in a mourning habit.

I had almost forgot one considerable resemblance. Du Fresnoy tells us, "That the figures of the groupes must not be all on a side, that is, with their faces and bodies all turned the same way, but must contrast each other by their several positions." Thus in a play, some characters must be raised to oppose others, and to set them off the better, according to the old maxim, "Contraria juxta se posita, magis elucescunt." Thus in *the Scornful Lady*, the usurer is sent to confront the prodigal:

prodigal: Thus in my *Tyrannic Love*, the Atheist Maximin is opposed to the character of St. Catharine.

I am now come, though with the omission of many likenesses, to the third part of Painting, which is called the CHROMATIC or COLOURING. Expression, and all that belongs to words, is that in a Poem which colouring is in a Picture. The colours well chosen, in their proper places, together with the lights and shadows which belong to them, lighten the design, and make it pleasing to the eye. The words, the expressions, the tropes and figures, the versification, and all the other elegancies of sound, as cadences, turns of words upon the thought, and many other things, which are all parts of expression, perform exactly the same office both in Dramatic and Epic Poetry. Our author calls colouring, "lena sororis;" in plain English, the bawd of her sister, the design or drawing; she clothes, she dresses her up, she paints her, she makes her appear more lovely than naturally she is, she procures for the design, and makes lovers for her; for the design of itself is only so many naked lines. Thus in Poetry, the expression is that which charms the reader, and beautifies the design, which is only the outlines of the fables. It is true, the design must of itself be good; if it be vicious, or, in one word, unpleasing, the cost of colouring is thrown away upon it. It is an ugly woman in a rich habit, set out with jewels; nothing can become her. But granting the design to be moderately good, it is like an excellent complexion with indifferent features; the white and red well mingled on the face, make what was before but passable, appear beautiful. "Operum Colores"

Colores" is the very word which Horace uses to signify words and elegant expression, of which he himself was so great master in his Odes. Amongst the ancients, Zeuxis was most famous for his colouring; amongst the moderns, Titian and Correggio. Of the two ancient Epic Poets, who have so far excelled all the moderns, the invention and design were the particular talents of Homer. Virgil must yield to him in both; for the design of the Latin was borrowed from the Grecian: But the "Dictio Virgiliana," the expression of Virgil, his colouring, was incomparably the better; and in that I have always endeavoured to copy him. Most of the pedants, I know, maintain the contrary, and will have Homer excel even in this part. But of all people, as they are the most ill-mannered, so they are the worst judges, even of words which are their province; they seldom know more than the grammatical construction, unless they are born with a poetical genius, which is a rare portion amongst them: Yet some, I know, may stand excepted, and such I honour. Virgil is so exact in every word, that none can be changed but for a worse; nor any one removed from its place, but the harmony will be altered. He pretends sometimes to trip; but it is only to make you think him in danger of a fall, when he is most secure. Like a skilful dancer on the ropes (if you will pardon the meanness of the similitude) who slips willingly and makes a seeming stumble, that you may think him in great hazard of breaking his neck, while at the same time he is only giving you a proof of his dexterity. My late Lord Roscommon

Roscommon was often pleased with this reflection, and with the examples of it in this admirable author.

I have not leisure to run through the whole comparison of lights and shadows with tropes and figures; yet I cannot but take notice of metaphors, which, like them, have power to lessen or greaten any thing. Strong and glowing colours are the just resemblances of bold metaphors, but both must be judiciously applied; for there is a difference betwixt daring and fool-hardiness. Lucan and Statius often ventured them too far; our Virgil never. But the great defect of the *Pharsalia* and the *Thebais* was in the design; if that had been more perfect, we might have forgiven many of their bold strokes in the colouring, or at least excused them; yet some of them are such as Demosthenes or Cicero could not have defended. Virgil, if he could have seen the first verses of the *Sylvæ*, would have thought Statius mad in his fustian description of the statue on the brazen horse: But that Poet was always in a foam at his setting out, even before the motion of the race had warmed him. The soberness of Virgil whom he read, it seems to little purpose, might have shewn him the difference betwixt "Arma virumque cano, and Magnanimum æacidem, formidatamque tonanti progeniem." But Virgil knew how to rise by degrees in his expressions: Statius was in his towering heights at the first stretch of his pinions. The description of his running horse, just starting in the funeral games for Archemorus, though the verses are wonderfully fine, are the true image of their author:

Stare adeo nescit, pereunt vestigia mille
Ante fugam; absentemque ferit gravis ungula campum.

Which would cost me an hour, if I had the leisure to traslate them, there is so much of beauty in the original. Virgil, as he better knew his colours, so he knew better how and where to place him. In as much haste as I am, I cannot forbear giving one example: It is said of him, that he read the second, fourth, and sixth books of his Æneis to Augustus Cæsar. In the sixth (which we are sure he read, because we know Octavia was present, who rewarded him so bountifully for the twenty verses which were made in honour of her deceased son Marcellus); in this sixth book, I say, the Poet, speaking of Misenus, the trumpeter, says,

———Quo non præstantior alter,
Ære ciere viros.———

and broke off in the hemistich, or midst of the verse; but in the very reading, seized as it were with a divine fury, he made up the latter part of the hemistich with these following words,

———Martemque accendere cantu.

How warm, nay, how glowing a colouring is this! In the beginning of the verse, the word *æs*, or brass, was taken for a trumpet, because the instrument was made of that metal, which of itself was fine; but in the latter end, which was made *extempore*, you see three metaphors, *Martemque*,——*accendere*,——*cantu*. Good Heavens! how the plain sense is raised by the beauty of the words. But this was happiness, the former might be only judgment. This was the "curiosa felicitas" which Petronius attributes to Horace, It is the pencil thrown luckily full upon the horse's mouth, to express the foam, which the painter, with all his skill, could not perform without it. These hits of words

a true Poet often finds, as I may say, without seeking; but he knows their value when he finds them, and is infinitely pleased. A bad Poet may sometimes light on them, but he discerns not a diamond from a Bristol stone; and would have been of the cock's mind in Æsop, a grain of barley would have pleased him better than the jewel. The lights and shadows which belong to colouring, put me in mind of that verse of Horace,

Hoc amat obscurum, vult hoc sub luce videri.

Some parts of a Poem require to be amply written, and with all the force and elegance of words: others must be cast into shadows; that is, passed over in silence, or but faintly touched. This belongs wholly to the judgment of the Poet and the Painter. The most beautiful parts of the Picture and the Poem must be the most finished; the colours and words most chosen; many things in both, which are not deserving of this care, must be shifted off, content with vulgar expressions; and those very short, and left, as in a shadow, to the imagination of the reader.

We have the proverb, "Manum de tabulâ," from the painters, which signifies to know when to give over, and to lay by the pencil. Both Homer and Virgil practised this precept wonderfully well; but Virgil the better of the two. Homer knew that when Hector was slain, Troy was as good as already taken; therefore he concludes his action there: For what follows in the funerals of Patroclus, and the redemption of Hector's body, is not, properly speaking, a part of the main action. But Virgil concludes with the death of Turnus; for, after that difficulty was removed, Æneas might marry, and establish the Trojans when he pleased. This rule I had before my eyes in the conclusion of the Spanish Friar, when the discovery was

made that the king was living; which was the knot of the play untied: the rest is shut up in the compass of some few lines, because nothing then hindered the happiness of Torismond and Leonora. The faults of that drama are in the kind of it, which is Tragi-comedy. But it was given to the people, and I never writ any thing for myself but Anthony and Cleopatra.

The remark, I must acknowledge, is not so proper for the colouring as the design; but it will hold for both. As the words, &c. are evidently shewn to be the cloathing of the thought, in the same sense as colours are the cloathing of the design; so the Painter and the Poet ought to judge exactly when the colouring and expressions are perfect, and then to think their work is truly finished. Apelles said of Protogenes, that "he knew not when to give over." A work may be overwrought as well as under-wrought: Too much labour often takes away the spirit, by adding to the polishing; so that there remains nothing but a dull correctness, a piece without any considerable faults, but with few beauties; for when the spirits are drawn off, there is nothing but a "caput mortuum." Statius never thought an expression could be bold enough; and if a bolder could be found, he rejected the first. Virgil had judgment enough to know daring was necessary; but he knew the difference betwixt a glowing colour and a glaring; as when he compared the shocking of the fleets at Actium to the justling of islands rent from their foundations and meeting in the ocean. He knew the comparison was forced beyond nature, and raised too high; he therefore softens the metaphor with a *credas*. You would almost believe that mountains or islands rushed against each other:

—— Credas

——— Credas innare revulsas

Cycladas; aut montes concurrere montibus æquos.

But here I must break off without finishing the discourse. "Cynthius aurem vellit, & admonuit, &c." the things which are behind are of too nice a consideration for an Essay begun and ended in twelve mornings; and perhaps the judges of Painting and Poetry, when I tell them how short a time it cost me, may make me the same answer which my late Lord Rochester made to one, who, to commend a Tragedy, said, it was written in three weeks: "How the Devil could he be so long about it? for that Poem was infamously bad," and I doubt this parallel is little better; and then the shortness of the time is so far from being a commendation, that it is scarcely an excuse. But if I have really drawn a portrait to the knees, or an half-length, with a tolerable likeness, then I may plead with some justice for myself, that the rest is left to the imagination. Let some better Artist provide himself of a deeper canvas; and taking these hints which I have given, set the figure on its legs, and finish it in the Invention, Design, and Colouring.

EPISTLE

EPISTLE

OF

MR. POPE,

TO

MR. JERVAS.

The following elegant Epistle has constantly been prefixed to all the editions of Du Fresnoy, which have been published since Jervas corrected the translation of Dryden. It is, therefore, here reprinted, in order that a Poem which does so much honour to the original author may still accompany his work, although the translator is but too conscious how much so masterly a piece of versification on the subject of Painting, will, by being brought thus near it, prejudice his own lines. M.

TO

MR. JERVAS,

WITH

FRESNOY's ART OF PAINTING,

TRANSLATED BY MR. DRYDEN*.

THIS verse be thine, my friend, nor thou refuse
This, from no venal or ungrateful Muse.
Whether thy hand strike out some free design,
Where life awakes and dawns at every line;
Or blend in beauteous tints the colour'd mass,
And from the canvas call the mimic face:
Read these instructive leaves, in which conspire
FRESNOY's close Art, and DRYDEN's native fire;
And reading wish, like theirs, our fate and fame,
So mix'd our studies, and so join'd our name;
Like them to shine through long-succeeding age,
So just thy skill, so regular my rage.

Smit with the love of Sister-Arts we came
And met congenial, mingling flame with flame;
Like friendly colours found them both unite,
And each from each contract new strength and light.
How oft in pleasing tasks we wear the day,
While summer suns roll unperceiv'd away?
How oft our slowly-growing works impart,
While images reflect from art to art?

* First printed in 1717.

How oft review; each finding, like a friend,
Something to blame, and something to commend?

What flatt'ring scenes our wand'ring fancy wrought,
Rome's pompous glories rising to our thought!
Together o'er the Alps methinks we fly,
Fir'd with ideas of fair Italy.
With thee, on Raffaelle's monument I mourn,
Or wait inspiring dreams at Maro's urn:
With thee repose, where Tully once was laid,
Or seek some ruin's formidable shade;
While Fancy brings the vanish'd pile to view,
And builds imaginary Rome anew.
Here thy well-study'd marbles fix our eye;
A fading fresco here demands a sigh:
Each heavenly piece unwearied we compare,
Match Raffaelle's Grace with thy lov'd Guido's Air,
Caracci's strength, Coreggio's softer line,
Paulo's free stroke, and Titian's warmth divine.

How finish'd with illustrious toil appears
This small, well-polish'd gem, the work of years *!
Yet still how faint by precept is exprest
The living image in the Painter's breast?
Thence endless streams of fair ideas flow,
Strike in the sketch, or in the picture glow;
Thence beauty, waking all her forms, supplies
An Angel's sweetness, or Bridgwater's eyes.

Muse!

* Fresnoy employed above twenty years in finishing this Poem.

Muse! at that name thy sacred sorrows shed,
Those tears eternal that embalm the dead:
Call round her tomb each object of desire,
Each purer frame inform'd with purer fire:
Bid her be all that chears or softens life,
The tender sister, daughter, friend, and wife!
Bid her be all that makes mankind adore;
Then view this marble, and be vain no more!

Yet still her charms in breathing paint engage;
Her modest cheek shall warm a future age.
Beauty, frail flower, that ev'ry season fears,
Blooms in thy colours for a thousand years.
Thus Churchill's race shall other hearts surprize,
And other beauties envy Wortley's * eyes,
Each pleasing Blount shall endless smiles bestow,
And soft Belinda's blush for ever glow.

Oh! lasting as those colours may they shine,
Free as thy stroke, yet faultless as thy line!
New graces yearly, like thy works display;
Soft without weakness, without glaring gay;
Led by some rule, that guides, but not constrains;
And finish'd more through happiness than pains!

* In one of Dr. Warburton's Editions of Pope, by which copy this has been corrected, the name is changed to *Worsley*. If that reading be not an error of the press, I suppose the Poet altered the name after he had quarrelled with lady M. W. Montague, and, being offended at her wit, thus revenged himself on her beauty.

The kindred Arts shall in their praise conspire,
One dip the pencil, and one string the lyre.
Yet should the graces all thy figures place,
And breathe an air divine on ev'ry face;
Yet should the Muses bid my numbers roll,
Strong as their charm, and gentle as their soul;
With Zeuxis' Helen thy Bridgwater vie,
And these be sung till Granville's Myra die;
Alas! how little from the grave we claim?
Thou but preserv'st a Face, and I a Name.

A

CHRONOLOGICAL LIST

OF

PAINTERS,

From the Revival of the Art to the Beginning of the present Century.

Instead of the short account of the lives of the Painters by Mr. GRAHAM, which has been annexed to the later Editions of Mr. DRYDEN's translation, I have thought proper to insert, at the conclusion of this work, the following Chronological List drawn up by the late Mr. GRAY, when in Italy, for his own use, and which I found fairly transcribed amongst those papers which his friendship bequeathed to me. Mr. GRAY was as diligent in his researches as correct in his judgment; and has here employed both these talents to point out in one column the places where the principal works of each master are to be found, and in another the different parts of the art in which his own taste led him to think that they severally excelled *. It is presumed, therefore, that these two additions to the names and dates will render this little work more useful than any thing of the catalogue kind hitherto printed on the subject. For more copious Biographical information, the reader is referred to Mr. PILKINGTON's Dictionary. M.

* See Memoirs of Mr. Gray, Note on Letter XIV. Sect. II.

A CHRONOLOGICAL LIST.

	Names.	Studied under	Excelled in
	Giovanni Cimabue	certain Greeks	first revived Painting
	Andrea Taffi	Apollonius, a Greek	revived Mosaic
	Giotto	Cimabue	quitted the stiff manner of the Greeks
	Buonamico Buffalmacco	Andrea Taffi	
5	Ambrogio Lorenzetti	Giotto	
	Pietro Cavallini	Giotto	
	Simon Memmi	Giotto	
	Andrea Orgagna	imitated Giotto	
	Tomaso Giottino	imitated Giotto	
10	Paolo Uccello	Antonio Venetiano	first who studied perspective
	Maſſolino	Lorenzo Ghiberti and Gher. Starnina	gave more grace to his figures and drapery
	Masaccio	Maſſolino	
	Fra. Giov. Angelico da Fiesole	Giottino	
	Antonella da Messina	John Van Eyck	introduced oil Painting into Italy
15	Fra. Filippo Lippi	Maſaccio	began to paint figures larger than life
	Andrea del Caſtagno detto Degl' Impiccati	Domenico Venetiano	painted in oil first at Florence
	Gentile del Fabriano	Giovanni da Fiesole	
	Giacomo Bellini	Gentile del Fabriano	
20	Gentile, Giovanni Bellini	Giacomo their father	
	Coſmo Roſſelli		lively colouring
	Domenico Ghirlandaio	Aleſſand. Baldovinetti	genteel designing and goods airs
	Andrea Verocchio	Giacomo Squarcione	observation of perspective
	Andrea Mantegna		
25	Filippo Lippi	Fra. Filippo his father, and Sandro Boticelli	
	Pietro Perugino	Andrea Verocchio	
	Bernardino Pinturicchio	Pietro Perugino	
	Francesco Francia	Marco Zoppo	first considerable Master of the Bolognese School
29	Bartolomeo Ramenghi, detto Il Bagnacavallo	Francesco Francia	soft and fleshy colouring

OF MODERN PAINTERS.

	Painted	Country, Place, and Year of their Death	Aged	Principal Works are at
	History - -	Florence, Florence, 1300	60	almost all perished.
	History - -	Florence - - 1294	81	unknown.
	History - -	Florence - - 1336	60	Rome, St. Peter's, Arezzo--Mosaics.
	History - -	Florence - - 1340	78	Pisa, Campo-Santo.
5	History - -	Sienna - - 1350	83	
	History - -	Rome - - 1364	85	Rome, St. Paolo fuor della Citta.
	Portraits - -	Sienna, Florence, 1345	60	
	History - -	Florence - - 1389	60	Florence, the Dome.
	History - -	Florence - - 1356	32	
10	Birds, some History	Florence - - 1432	83	
	History - -	Florence - - 1418	37	
	History - -	Florence - - 1443	24	
	History, Miniatures	Florence, Rome 1455	68	Florence, the Palace, in the Apartments of the old Pictures.
	History - -	Messina - - 1475	49	
15	History - -	Florence, Rome 1438	69	Florence, the Palace.
	History - -			
	History - -	Florence - - 1480	71	
	History - -	Verona	80	Rome, S. Giov. Laterano, S. Mar. Maggiore.
	History - -	Venice - - 1470		
20	History - -	Venice - - 1501	80	Venice, and in some Cabinets.
	History - -	Venice - - 1512	90	
	History - -	Florence, Rome 1484	68	Rome, Capella Sistina.
		Florence - - 1493	44	Florence, Palace, Closet of Madama.
	History - -	Florence - - 1488	56	
	History - -	Padua, Mantua 1517	66	Florence, Rome, Apartments of Innocent 8, at the Belvedere Chapel.
25	History - -	Florence - - 1505	69	
	History - -	Rnesia, Rome - 1524	78	Rome, Pal. Borghese, &c.
	History - -	Florence, Sienna 1513	59	Sienna, Library of the Dome, Rome, Santa Croce in Gierusalemme; Madonna dell Popolo, &c.
	History - -	Bologna - - 1518	68	Bologna, in several Churches.
29	History - -	Bologna - - 1541	48	Bologna.

	Names.	Studied under	Excelled in
	Innocenzo Francuzzi, detto da Imola	Francesco Francia -	correct drawing - -
	Francesco Turbido, detto Il Mauro	* Giorgione - -	
	Luca Signorelli - -	Pietro della Francesca	
	* Lionardo da Vinci - -		exquisite designing
5	* Giorgio Giorgione -	imitated Lionardo's manner	management of the clair-obscure, and colouring
	* Antonio da Coreggio -		divine colouring and morbidezza of his flesh; angelical grace and joyous airs of his figures and clair-obscure
	Mariotto Albertinelli - -	Cosmo Roselli - -	
	Baccio, detto Fra. Bartolomeo di S. Marco	Cosmo Roselli - -	
	Pietro di Cosimo - -	Cosimo Roselli - -	
10	Raphaelino del Garbo -	Filippo Lippi - -	
	* Michael Angelo Buonarotta	Dominico Ghirlandaio	great correctness of design, grand and terrible subjects, profound knowledge of the anatomical part
	* Raffaelle Sanzio d'Urbino	Pietro Perugino; corrected his manner upon seeing the works of Lionardo da Vinci and Michael Angelo	in every part of painting, but chiefly in the thought, composition, expression, and drawing
	* Titiano Vecelli - -	Giovanni Bellini -	the clair-obscure and all the beauties of colouring
	Domenico Puligo - -	Domenico Ghirlandaio	
15	Timoteo Urbino - -	Rafaëlle - -	the same as his Master
	Vincenzo da San Geminiano	Rafaëlle - -	
	Lorenzo di Credi - -	Andrea Verocchio imitated Lionardo da Vinci	
	Balthazar Peruzzi - -		

History

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History - -	Bologna - -	——	Bologna
Portraits - -	Verona - - 1521	81	
History - -	Cortona - - 1521	82	
History and Portraits	Milan, Paris - 1517	75	Milan, the Dominicans, the Academy; Florence, Pal. Pitti; Rome, Pal. Borghese, Barberini.
History and Portraits	Castle Franco nel Trevigiano, Venice, 1511	33	Venice; Florence, Pal. Pitti; Rome, Pal. Pamphili.
History and Portraits	Corregio nel Reggiano 1534	40	Modena, the Duke's Collections; Parma, the Dome, Saint Antonio Abbate, S. Giovanni del monte, san Sepulcro; Florence, the Palace; Paris, the Palais Royal, &c. Naples, the King's Collections.
History - -	Florence - - 1520	45	
History - -	Florence - - 1517	48	
Grotesques and monsters	Florence - - 1521	80	
History - -	Florence - - 1529	58	
History - -	Chiusi, presso d'Arezzo; Rome - - 1564	90	Rome, Capella Sestina, Capella Paulina, S. Giovanni Latuano; Florence, the Palace.
History and Portraits	Urbino, Rome - 1520	37	Rome, the Vatican, S. Pietro, in Montorio; S. Agustino, the Lungara, &c. Florence, the Palace; France, Versailles, the Palais Royal; England, Hampton-Court; Naples, the King's Collection.
History and Portraits	Cadore nel Friulefe; Venice - - - 1576	99	Venice; Rome; in many Collections, &c.
History - -	Florence - - - 1525	52	
History - -	Urbino - - 1524	54	Rome, Madonna della Pace.
History - -	S Geminiano - 1527	52	Rome, the Vatican.
History - -	Florence - - 1530	——	
History, buildings	Sienna, Rome - 1536	55	Rome, Madonna della Pace.

	Names.	Studied under	Excelled in
	Giovanni Francesco Penni detto il Fattore	Rafaëlle - -	good imitation of his Master, and great dispatch
	* Giulio Romano - -	Rafaëlle - -	his Master's excellencies
	Peligrino di Modena -	Rafaëlle - -	
	Pierino Buonacorvi detto Perin del Vago	Rafaëlle - -	
5	Giovanni da Udina - -	Rafaëlle - -	animals, flowers, and fruits
	* Andrea del Sarto - -	Pietro di Cosimo -	natural and graceful airs, and correct drawing; a bright manner of colouring
	Francia Bigio - -	Mariotto Albertinelli	painted in company with and like Andrea
	Sebastiano detto Fradel Piombo	Giov. Bellini; Il Giorgione, M. Angelo	painted in the strong and correct manner of this last, and coloured better
	Orazio Sammachini -	Il Bagnacavallo, Innocenzo d'Imola	
10	Lorenzetto Sabattini -	the same - -	
	Prospero Fontana - -	the same - -	
	Lavinia Fontana - -	Prospero, her father -	
	Peleſtrino Tibaldi - -	Il Bagnacavallo, Innocenzo d'Imola	a strong Michael Angelo manner
	Primaticcio, detto il Bologna	the same; Julio Romano	gentileness -
15	Nicolo Bolognese, detto Messer Nicolo	Primaticcio - -	
	Il Dosso - -	Lorenzo Costa, Titian	
	Bernazzano da Milano -		
	Giov. Martino da Udina -	Giov. Bellini -	
	Pelegrinoda san Danielo -	the same - -	
20	Giovanni Antonio Regillo, detto Licinio da Pordenone	Giorgione - -	fine colouring -
	Girolamo da Trevigi -		
	Polidoro da Caravaggio -	Rafaëlle - -	the correctness of design and imitation of the antique, chiefly in chiaro-scuro
	Il Maturino - - -	Rafaëlle - -	the same; they always painted together

History

	Painted	Country, Place, and Year of their Death.		Aged	Principal Works are at
	History - -	Rome, Naples	1528	40	Rome, the Vatican ; Lungara.
	History - -	Rome, Mantua	1546	54	Rome, Vatican, &c, Mantua, the Palace Té.
	History - -	Modena -	1538	——	
	History - -	Florence, Rome	1547	47	Rome, Vatican ; Genoa, Pal, Doria.
5	Grotesques -	Udina, Rome -	1564	70	Rome, Vatican, &c.
	History, Portraits	Florence - -	1530	42	Florence, the Palace, Monasterio dé Scalzi, &c. Rome, Pal. Borghese, &c. Naples, King's Collection.
	History - -	Florence -	——	41	
	History, Portraits	Venice, Rome	1547	62	Rome, S. Pietro in montorio, Cap. Chigi ; France, Palais Royal.
	History - -	Bologna - -	1577	45	
10	History - -	Bologna - -	——	——	
	History, Portraits	Bologna - -	——	——	
	History, Portraits	Bologna - -	1602	50	
	History - -	Bologna, Milan	1592	70	Bologna, the Academy ; Spain, the Escurial.
	History - -	Bologna, France	1570	80	Fontainbleau ; Chateau de Beauregard prés de Blois.
15	History - -	Modena - -	1572	60	Fontainbleau.
	History, landscapes	Ferrara, Ferrara	——	——	
	Animals, landscapes, and fruits	Milan - -	1550	——	
	History - -	Udina, Venice -	1564	70	
	History - -	Venice - -	——	——	
20	History, Portraits	Pordenone nel Friuli, Venice - -	1540	56	Venice.
	History, buildings	Il Truigiano, Engl.	1544	36	
	History - -	Caravaggio, Messina	1543	51	Rome, Pal. Barberini, Maschera d'Oro, Casa di Belloni.
	History - -	Florence - -	1527	37	

* Francesco

Names.	Studied under	Excelled in
* Francesco Mazzuolo, detto Il Parmeggianino	imitated Rafaëlle -	great delicacy and gentileness of drawing
Girolamo Mezzuoli	Franceso, his cousin	whom he always imitated
Giacomo Palma, detto Il Vecchio -	Titian and others -	warm and mellow tints
Lorenzo Lotto - -	imitated Bellini and Giorgione	
5 Francesco Monsignori -	Bellini - -	
Domenico Beccafumi o Meccarino - -	imitated Pietro Perugino	
Giacomo Pontormo -	Lionardo da Vinci, Albertinelli ; Andrea del Sarto	
Girolamo Genga - -	Pietro Perugino -	
Giov. Antonio da Verzelli, detto Il Sodoma		
10 Bastiano Aristotile -		
Benvenuto Garofalo -	Baldini, Lorenzo Costa	like Rafaëlle - -
Girolamo da Carpi - -	Garofalo, he imitated Correggio	
Giov. Francesco Bezzi, detto Il Nosadella - -	Pelegrino Tibaldi	
Ercole Procaccini -	the same - -	
15 Bartolomeo & tre figli } Passerotti -	the same - -	
Francesco Salviati -	Andrea del Sarto -	
Giorgio Vasari - -	the same - -	
Daniel Ricciarelli, detto da Volterra	Il Sodoma ; Baldasar Peruzzi	
Taddeo Zucchero -	studied Rafaëlle - -	
20 Frederico Zucchero - -		painted with his brother
Bartolomeo Cesi - - -	Il Nosadella - - -	
Dionigi Calvart - - -	Prospero Fontana -	
John of Bruges - - -	Hubert Van Eyck -	said to have invented Oil-Painting
Albert Durer - - -	Hupse Martin -	
25 Quintin Matsys, called the Smith of Antwerp		Nature, high finishing
Lucas Jacob, called Luca d'Ollanda	Cornelius Engelbert -	
Peter Brugle, called Old Brugle	Peter Koëk - -	

	Painted	Country, Place, and Year of their Death	Aged	Principal Works are at
	History - -	Parma - - 1540	36	Parma, the Dome, Madonno della Steccata; in many Collections
	History - -	Parma - - ——	——	Parma, San Sepolcro.
	History, Portraits	Venice - - 1596	48	Venice, and in several Collections.
	History, Portraits	Venice - - 1544	36	
5	Portraits - -	Venice - - 1519	64	
	History - -	Sienna - - 1549	65	Sienna, Pavement of the Dome.
	History - -	Florence - - 1558	65	Florence.
	History - -	Urbino - - 1551	75	
	History - -	—— Sienna - - 1554	——	
10	History - -	Florence - - 1551	70	
	History - -	Ferrara - - 1559	78	In a few Collections.
	History - -	Ferrara - - 1556	55	
	History - -	Bologna - - 1571	——	Bologna.
	History - -	Bologna - - ——	——	
15	History - -	Bologna - - ——		
	History - -	Florence - - 1563	54	Florence.
	History, Portraits	Florence - - - 1584	68	Rome, Santa Croce; Florence, the Palace.
	History - -	Volterra - - 1566	57	Rome, S. Trinitá del Monte, S. Agostino.
	History, Portraits	St. Angelo in Vado, nell' Urbino, Rome 1566	37	Rome, the Caprarola, Pal. Farnese.
20	History, Portraits	- - - Rome 1609	66	Rome, several Collections.
	History - -	Bologna - - ——	79	
	History - -	Antwerp, Bologna 1619	54	
	History, Portraits	Venlo in Guelders, Bruges - - 1470	——	Ghent, the Cathedral.
	History, Portraits	Nuremberg - - 1528	57	In many Collections.
25	History, Portraits	Antwerp - - - 1529	69	Antwerp, the Cathedral; England, in Collections.
	History, Portraits	Leyden - - 1533	——	Leyden, Hotel de Ville, many Collections.
		Brugle near Breda 1570	60	

* John

	Names.	Studied under	Excelled in
	* John Holben, called Hans Holben		great Nature, extreme finishing
	Roger Vandensyde - -	John Van Eyck -	
	John Schorel - - -	Jacob Cornil - -	
	Matthias Cock - - -		
5	Martin Heemskirke - -	John Schorel - -	
	François Floris, called Franc-Flore	Lambart de Liege -	
	Francesco Vecelli - - -	Titian, his brother -	
	Orazio Vecelli - - -	Titian, his father -	
	Nadalino di Murano - -	Titian - -	
10	Damiano Mazza - - -	Titian - -	
	Girolamo di Titiano - -	Titian - -	
	Paris Bordone - - -	Titian - -	
	Andrea Schiavone - -	Titian - -	
	Alessandro Bonvincino, detto, Il Moretto	Titian, imitated Rafaëlle	
15	Girolamo Romanino - -	Titian - -	
	Il Mutiano - - -	Titian, Tad. Zucchero	
	Pirro Ligorio - -	Giulio Romano - -	
	Dom. Giulio Clovio - -	Giulio Romano - -	chaste and gentile colouring, somewhat of Michael Angelo in the drawing
	Il Bronzino, Angelo-Allori	Giacomo Pontormo -	
20	Alessandro Allori - -	Bronzino, his uncle -	
	Giacomo Sementi - -	Dionigi Calvart -	
	Marcello Venusto - -	Perin del Vaga -	
	Marco da Faënza - -		
	Girolamo da Sermonetta - -	Perin del Vaga - -	
5	Battista Naldino - -	Il Bronzino - -	
	Nicolo del Pomerancio - -		
	Jean Cousin - - -		commonly upon glass
	Michael Coxis - -	Van Orlay, Rafaëlle -	
	John Bol - -		
30	Peter Porbus - -		
	Antony More - - -	John Schorel - -	
	George Hoefnaghel -		
	Camillo Procaccini - -	Ercole, his father; Prospero Fontana -	a dark, strong, expressive manner

History,

	Painted	Country, Place, and Year of their Death		Aged	Principal Works are at
	History, Portraits	Basil, London -	1544	46	Basil, Hotel de Ville; England in many Collections.
	History - -	Bruges - -	——	——	Brussels, Hotel de Ville.
	History - -	Alemaer, Utrecht	1562	67	
	Landscapes - -	Antwerp -	1565	65	
5	Droll figures -	Heemskirke, Haerlem - -	1574	76	
	History - -	Antwerp -	1570	50	
	Portraits - -	Venice - -	——	——	
	Portraits, History	Venice - -	1579	66	
	Portraits - -	Murano, Venice	——	——	
10	History, Portraits	Padua -	——	——	
	History, Portraits	Venice - -	——	——	
	History, Portraits	Venice - -	1588	75	
	History - -	Sebenico, Venice	1582	60	
	History - -	Brescia - -	1564	50	
15	History - -	Brescia - -	1567	63	
	Landscapes, Portraits	Brescia, Rome -	1590	62	
	Antique monuments and buildings	Naples - -	1573	80	
	Miniature, History	Sclavonia, Rome	1578	80	Rome, Vatican Library; Florence, the Palace; Naples, King's Collection.
	History, Portraits	Florence - -	1580	69	
20	History - -	Florence - -	1607	72	
	History - -	Florence - -	1625	45	
	History - -	Mantua - -	1576	61	
	History - -	Faënza - -	——	——	
	History - -	Sermonetta - -	1550	46	
25	History - -	Florence - -	——	——	
	History - -	Pomerancio - -	1626	74	
	History - -	Soucy proche de Sens; Paris -	1589	——	Vincennes, the Minims; Paris.
	History - -	Mechlin, Antwerp	1592	95	
	Miniature, Landscapes	Mechlin, Brussels	1593	59	
30		Bruges - -	1583	73	
	Portraits, History	Utrecht - -	1575	56	
	Views of Cities, Landscapes	Antwerp - -	1600	——	
	History - -	Bologna, Milan	1626	80	Milan; Genoa, the Annonciate St. Maria Carignano.

	Names.	Studied under	Excelled in
	Giulio Cesare Procaccini -	Ercole, his father, Prospero Fontana	a dark, strong, expressive manner
	Jude Indocus Van-Winghen	studied in Italy - -	
	John Strada - -	studied in Italy - -	
	Bartholemew Sprangher -		
5	Michael John Miervelt -	Ant. Blockland - -	
	* Paolo Cagliari, detto Paul Veronese	Antonio Badiglio -	rich and noble composition; fine warm colouring
	Carlo Cagliari - -	Paolo, his father -	imitated his manner
	Benedetto Cagliari - -	the same - -	the same
	Gabrielle Cagliari - -	the same - -	the same
10	Battista Zelotti - -	Ant. Badiglio worked with Paul Veronese	
	Giacomo da Ponte, detto Il Bassano	Francesco, his father, Bonifacio Venetiano, imitated Titian	much Nature, and fine colouring
	Francesco Bassano - -	Giacomo, his father	imitated his manner, and copied his pictures
	Leandro Bassano - -	the same - -	the same - -
	Giambattista Bassano -	the same - -	the same - -
15	Girolamo Bassano - -	the same - -	the same - -
	* Giacomo Robusti, detto Il Tintoretto	Titian, in his drawing imitated Michael Angelo	the strepito and mossa of his pencil; variety and correctness of design; seldom finished
	Marietta Tintoretto - -	Tintoret, her father -	
	Paul Franceschi - -	Tintoret - -	
	Martin de Vos - -	Tintoret - -	
20	John Rothenamer - -	Tintoret - -	designed after his manner
	Paolo Farinato - -	Antonio Badiglio -	
	Marco Vecelli - -	Titian, his Uncle -	
	Livio Agresti - -	Perin del Vago -	
	Marco da Sienna - -	Dan. Volterra - -	
25	Giacomo Rocca - -	Dan. Volterra - -	
	Frederico Barocci - -	studied Rafaëlle -	fine gentile drawing
	Il Cavaliero Francesco Vanni	Fred. Baroccio -	correct design and agreeable colouring
	* Michael Angelo Amerigi, detto, Il Caravaggi	Cav. Arpino - -	a strong and close imitation of Nature, but without choice; exquisite colouring

	Painted	Country, Place, and Year of their Death		Aged	Principal Works are at
	History - -	Bologna, Milan -	1626	78	Milan; Genoa, the Annonciate St. Maria Carignano
	History - -	Brussels, Germany	1603	62	
	Battles, Hunting	Bruges, Florence	1604	68	
	History - -	Antwerp, Vienna	1623	77	
5	Portraits - -	Delft - - -	1641	73	
	History, Portraits	Verona, Venice	1588	58	Venice, and almost every where.
	the same - -	Venice - -	1596	26	
	the same - -	the same -	1598	60	
	the same - -	the same - -	1631	63	
10	History, chiefly in Fresco	Venice - -	1592	60	
	Rustic Figures, Animals, Portraits, History	Vicenza - -	1592	82	Venice, &c.
	the same - -	Venice - -	1594	84	
	the same - -	Venice - -	1623	65	
	the same - -	Venice - -	1613	60	
15	the same - -	Venice - -	1622	62	
	History, Portraits	Venice - -	1594	82	Venice, and every where.
	Portraits - -	Venice - -	1590	30	
	Landscapes - -	- -	1596	56	
	Landscapes - -	Germany - -	1604	84	
20	History - -	Munich - -	1606	42	
	History - -	Verona - -	1606	84	Verona.
		Venice - -	1611	66	
	History - -	Forli - -	1580		
	History - -	Sienna - -	1567	57	
25	History - -	Rome - -			
	History, Portraits	Urbino, Rome -	1612	84	
	History - -	Sienna, Rome -	1615	51	Sienna; Rome, St. Peter's; Genoa, Santa Maria in Carignano.
	History, humorous figures	Caravaggio in Lombardy, Rome	1609	40	Rome, Pal. Barberini; several Collections.

* Ludovico

	Names.	Studied under	Excelled in.
	* Ludovico Caracci - -	Prospero Fontana -	exquisite design; noble and proper composition; strong and harmonious colouring
	* Agostino Caracci - -	Ludovico, his cousin	similarly accomplished
	* Annibale Caracci - -	Ludovico, his cousin	similarly accomplished
	Domenico Zampieri, detto, Il Domenichino	the Caracci - -	correct design, strong and moving expression
5	* Guido Reni - - -	Dionigi Calvart, the Caracci	divine and graceful airs and attitudes, gay and lightsome colouring
	* Cav. Giov. Lanfranco -	the Caracci - -	great force, and *fulgore*, chiefly in fresco
	* Francesco Albani - -	Dionigi Calvart, the Caracci	gentile poetical fancy, beautiful airy colouring, his Nymphs and Boys are most admired
	Lucio Massari - -	the Caracci - -	
	Sisto Badalocchio - -	Annibal Caracci - -	
10	Antonio Caracci - -	Annibal, his uncle -	
	Giuseppe Pini, detto, Cavalier' Arpino - - -	Rafaëlle da Rheggio -	the *furia* and force of his compositions
	Il Paduano - - -		
	Il Cigoli - - -	Andrea del Sarto -	
	Domenico Feti - -	Cigoli - -	
15	Cherubino Alberti - -		
	Cavaliere Passignano - -	Frederic Zucchero -	
	Orazio Gentileschi - -	Aurelio Lomi - -	
	Filippo d'Angeli, detto, Il Napolitano		
	Paul Brill - - -	after Titian and Annibale	
20	Matthew Brill - - -		worked with Paul, his brother
	Pietro Paolo Gobbo - -		

History

	Painted	Country, Place, and Year of their Death.		Aged	Principal Works are at
	History - -	Bologna -	1619	64	Modena, Pal. Ducale; Bologna, S. Michel in Bosco, S. Giorgio, La Certosa, &c.
	History, Portraits Landscapes	Bologna, Parma	1602	44	Parma, Villa Ducale; Bologna, Pal. Magnani, La Certosa.
	History, Portraits Landscapes	Bologna, Rome -	1609	49	Rome, Pal. Farnese, &c. Bologna, S. Giorgio, &c. several Collections.
	History, Portraits	Bologna, Naples	1641	60	Rome, S. Girolamo della Carita, Santa Maria Trastavere, S. Andrea della Valle, S. Andrea in Monte Celio, Grotta Ferrata, Pal. Ludovisio; S. Peter's, S. Carlo a Catinari, S. Silvestro, &c.
5	History, Portraits	Bologna - -	1642	68	Rome, Pal. Rospigliosi, Pal. Spada, Capucini, S. Andrea della Valla, &c. Bologna, Mendicanti, S. Domenico, S. Michel in Bosco; and in many Collections.
	History - -	Parma, Naples -	1647	66	Rome, S. Andrea della Valle; Naples, S. Carlo de Catinari; La Capella del Tesoro.
	History - -	Bologna - -	1660	82	The Duke of Modena's, and many other Cabinets.
	History - -	Bologna - -	1633	64	Bologna, S. Michel in Bosco.
	History - -	Parma - -	——	——	Rome, Pal. Verospi.
10	History - -	Bologna, Rome	1618	35	Rome, S. Bartolomeo nell' Isola.
	History - -	Arpino, Rome -	1640	80	Rome, the Capitol, &c.
	Portraits - -	Padua - -	——	——	
	History - -	Florence - - -	1613	54	
	History - -	Rome - -	1624	35	
15	History - -	Rome - -	1615	63	
	History - -	Florence - -	1638	80	Florence, the Dome.
	History - -	Pisa - -	1647	84	
	Landscapes -	Rome, Naples -	1640	40	
	Landscapes -	Antwerp, Rome -	1626	72	Rome, Vatican, Pal. Borghese; many Collections.
20	Landscapes -	Antwerp, Rome -	1584	34	
	Landscapes	Cortona - -	1640	60	

	Names.	Studied under	Excelled in
	Il Viola - -	Annibal Caracci -	
	Roland Saveri - -	imitated Paul Brill -	much finishing, but dry
	Bartolomeo Manfredi -	M. Ang. Caravaggio	
	Carlo Saracino - -	imitated Caravaggio -	
5	Il Valentino - -	M. Ang. Caravaggio	
	Giuseppe Ribera, detto, Lo Spagnuoletto	M. Ang. Caravaggio	a dark strong manner: dismal and cruel subjects
	John Mompre - - -	studied Nature - -	
	Henry Cornelius Wroon, or Vroom	Corn. Henrickson -	
	Agostino Tassi - -	Paul Brill - -	
10	Fra. Matteo Zaccolino -		
	Antonio Tempesta - -	John Strada - -	
	Octavius Van Veen, called Otho Vænius		
	Jean Le Clerc - - -	Carlo Saracino - -	
	Simon Vouët - -	Laurent, his father -	
15	Peter Noefs - - -	Henry Steinwick -	
	Henry Steinwick - -	John De Vries - -	
	Theodore Rombouts - -	Abraham Jansens -	
	Gerard Segres - - -	Abraham Jansens -	imitated M. A. Caravaggio - -
	Sir Peter Paul Rubens -	Otho Vænius - -	admirable colouring; great magnificence and harmony of composition; a gay and lightsome manner
20	Sir Anthony Vandyck - -	Rubens - - -	his master's excellencies with more grace and correctness
	Rembrandt - - -		great knowledge and execution of the Clair-obscure; high finishing; sometimes a very bold pencil and distinct colouring; vast Nature

Landscapes

	Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
	Landscapes -	Rome - - 1622	50	Rome, Vigna Montalta, Vigna Aldobrandina, Vigna pia.
	Landscapes -	- - - - 1639	63	
	History - -	Mantua - - ——	——	
	History - -	Venice - - 1625	40	
5	History - -	France - - 1632	32	
	History - -	Valencia - 1656	67	Naples, &c. many Collections.
	Landscapes - -	Antwerp - - ——	——	
	Sea-ports, Ships	Haerlem, Rome - ——	——	
	Ships, Tempests, Landscapes, Fruit, Perspectives	Bologna - - ——	——	Genoa; Leghorn; on the outsides of houses.
10	Perspectives -	Rome - - 1630	40	Rome, St. Silvestro.
	Animals, Battles, Huntings	Florence - - 1630	75	Florence, &c.
	History - -	Leyden - - 1634	78	
	History - -	Nancy - - 1633	——	Nancy, Les Jesuits.
	History, Portraits	Paris; Paris - 1641	59	Paris, in many Churches.
15	Perspectives -	Antwerp - - 1651	85	
	Buildings, places illuminated by fire and candles	Steinwick - - 1603	53	
	Low Life - -	Antwerp - - 1640	43	
		Antwerp - - 1651	62	
	History, Portraits, Landscapes	Antwerp - - 1641	63	Flanders, Holland, &c. Dusseldorp; the Elector Palatine's Collection; France, Palais Luxemburgh, &c. England, Whitehall, &c. Genoa, St. Ambrosio, &c.
20	Portraits, History	Antwerp; London 1641	42	Genoa, Pal. Durazzo, &c. Flanders, Holland, &c. France, Versailles, &c. England, the Pembroke and Walpole Collections, &c.
	History, Portraits, Low Life	- - - - 1674	68	France, King's and Monsieur's Collections, &c. &c. Florence, the Palace, Amsterdam, &c.

Cornelius

	Names.	Studied under	Excelled in
	Cornelius Polembourg - -	Abraham Bloemart -	
	John Brugle, called Velvet Brugle	Old Brugle, his father	extreme neatneſs and finishing
	Moses, called the Little -	Corn. Polembourg -	
	F. Dan Legres - -	Young Brugle - -	
5	Gaspar Craes - -	Coxis - -	
	Bartholomew Briemberg - -	studied at Rome -	
	JohnAsselyn, calledLittleJohn	Esaias Vander Velde	
	Francis Snyders - -	painted with Rubens	
	Ert Veest - -		
10	Lewis Cousin - -		
	Philip Vauvremans - -	John Wynants - -	
	Gerard Daw - -	Rembrandt - -	
	Pietro Francesco Mola -	Albani, Cav. Arpino	strong painting
	Giov. Battista Mola -	Albani - -	the same
15	Giacomo Cavedone -	Lud. Caracci -	
	Agostino Metelli - -		
	Angelo Michale Colonna -	Ferrantino - -	
	Giov. Benedetto Castiglione, detto, Il Genoëse	Paggi, Vandyke - -	
	Pietro Testa - -	Domenichino - -	capricious and strange designs
20	Matthew Platten, called Il Montagna.	Asselyn - - -	
	Francesco Barbieri, detto, Il Guercino da Cento	the Carracci - -	a medium between the Caracci and Caravaggio; he has two manners, one a dark and strong one; the other more gay and gracious
	Pietro Berrettini, detto, Pietro da Cortona	Baccio Ciarpi - -	noble compositions; bright and beautiful colouring

History,

	Painted	Country, Place, and Year of their Death	Aged	Principal Works are at
	Miniature, Landscapes with figures	Utrecht - - 1660	74	Many Cabinets.
	Little Landscapes with figures, animals, and flowers	Brussels - - 1625	65	
	Small Landscapes with figures	- - - 1650	——	
	Flowers - -	Antwerp - - 1666	70	
5		Brussels - - 1669	84	
	Landscapes - -	- - - 1660	40	
	Landscapes - -	- - - 1660	50	
	Animals dead and alive	Antwerp - - 1657	78	
	Sea-fights, Tempests	Brussels - - 1670	——	
10		- - - 1670	——	
		Haerlem - - 1668	48	
	Little figures -	Leyden - - 1474	61	
	History - -	Como; Rome - 1666	56	Rome, Monte Cavallo; Pal. Costaguti, &c.
	History, Landscapes	- - - ——	——	
15	History - -	Bologna - - 1660	80	Bologna, St. Michaeli in Bosco, &c.
	Buildings, Perspective	Bologna; Spain - 1660	51	Bologna, &c.
	Buildings, History	Bologna - - 1687	87	Bologna, &c.
		Genoa - - ——	——	
	History, Whims	Lucca - - 1650	39	
20	Sea-pieces - -	Antwerp, Venice ——	——	
	History - -	Cento nel Bolognese; Bologna - - 1667	76	Rome, Vigna, Ludovisia, St. Peter's; Grotto Ferrata.
	History - -	Cortona; Rome - 1669	73	Rome, Pal. Barberini, Pal. Pamfili, Chiesa nuova, St. Peter's, St. Agnes; Florence, Pal. Pitti, &c.

	Names.	Studied under	Excelled in
	Antonino Barbalonga - -	Domenichino - -	
	Andrea Camaceo - -	Domenichino - -	
	Andrea Sacchi - -	Albani - -	a colouring more languid than Pietro Cortona, but extreme delicate and pleasing
	Simone Cantarini - -	Guido - -	
5	Cav. Carlo Cignani - -	Albani - -	noble, bold manner; and bright colouring
	Pietro Facini - -	Annibal Caracci - -	
	Giov. Andrea Donducci, detto, Il Masteletta	the Caracci - -	
	Alessandro Tiarini - -	Prospero Fontana -	
	Leonello Spada - - -	the Caracci - -	
10	Giov. Andrea Sirani - -	Guido - -	
	Elisabetta Sirani - -	Andrea, her father -	
	Giacomo Sementi - -	Guido - -	
	Francesco Gessi - -	Guido - -	good imitation of his master
	Lorenzo Garbieri - -	Lud. Caracci -	
15	G. Francesco Romanelli -	Pietro Cortona -	
	Diego Velasquez - -	Francesco Pacheco -	great fire and force
	Alessandro Veronese - -	Felice Riccio -	a weak but agreeable manner
	Mario de Fiori - -		
	Michelangelo del Campidoglio	Fioravante - -	
20	Salvator Rosa - -	Spagnuletto and Daniel Falcone	savage & uncouth places; very great and noble style; stories that have something of horror or cruelty
	Il Cav. Calabrese - -	Guercino - -	
	Ferramola Fioraventi - -		
	Il Maltese - -		
	Claude Gelee, called Claude Lorraine	Godfrey Wals; Agostino Tassi	rural and pleasing scenes, with various accidents of Nature, as gleams of sunshine, the rising moon, &c.

History

	Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
	History - -	Messina - - ——	——	Rome. St. Andrea della Valle, Chiesa dei Theatini, &c.
	History - -	Bevagna; Rome - 1657	55	Rome, St. Peter's, St. Giov. in Laterano, Pal. Palestrina, &c.
	History - -	Rome; Rome - 1661	72	Rome, Pal. Berberini, &c. Chiesa di St. Romualdo, St. Carlo di Catinari, &c.
	History, - -	Pesaro; Bologna 1648	36	
5	History - -	Bologna; Bologna 1719	91	Bologna, Pal. Davia, Certosa, &c.
	History - -	Bologna - - 1602	42	Bologna, &c.
	History - -	Bologna - - 1655	80	Bologna, &c.
	History - -	Bologna - - 1668	91	Bologna, &c.
	History - -	Bologna - - 1622	46	Bologna, &c.
10	History - -	Bologna - - 1670	60	Bologna, &c.
	History, Portraits	Bologna - - 1664	26	Bologna, &c.
	History - -	Bologna - - 1625	45	Bologna, &c.
	History - -	Bologna - - ——	——	Bologna, &c.
	History - -	Bologna - - 1654	64	Bologna, &c.
15	History - -	Viterbo; Rome - 1662	45	France, &c. Rome, &c.
	Portraits - -	Spain - - 1660	66	Rome, Pal. Pamfili; France, Louvre.
	History - -	Verona - - 1670	70	France, Versailles, &c.
	Flowers - -	Rome - - 1656	——	
	Flowers & Fruits	Rome - - 1670	60	
20	Landscapes, History	Naples; Rome - 1673	59	Rome, Pal. Palavicini; Paris, the King's Collection, &c.
	History - -	Calabria - - 1688	86	Rome, St. Andrea della Valle, &c.
	Vases, Instruments, Carpets, and Still-life	Brescia - - 1512	——	
	the same - -	- - - - ——	——	
	Landscapes -	Toul; Rome - 1682	82	Rome, Pal. Chigi, Altieri, Colonna; many Collections.

	Names.	Studied under	Excelled in
	Nicolas Poussin - -	Quintin Varin - -	exquisite knowledge of the antique; fine expression; skilful and well-chosen composition and design. Scenes of the country with antient buildings and historical figures intermixed
	Gaspar Du Ghet, called Gasper Poussin	Nicolas, his brother-in-law	a mixture of Nicolas and Claude Lorraine's style
	Eustache Le Sueur - -	Simon Vouët - -	simplicity, dignity, and correctness of style, he is called the French Rafaëlle
	Michelangelo delle Battaglie	Mozzo of Antwerp -	
5	Jaques Stella - - -	his father - -	painted upon marble frequently
	Carlo Maratti - -	Andrea Sacchi - - -	
	Luca Giordano - -	Lo Spagnuoletto -	
	Charles Le Brun - -	Simon Vouët; Nicolas Poussin	
	Cav. Giacinto Brandi -	Lanfranco - -	
10	Ciro Ferri - - -	Pietro Cortona - -	

History

Painted	Country Place, and Year of their Death.	Aged	Principal Works are at
History, Landscapes	Andilly; Rome - 1665	71	France, Verſailles, Palais Royal, &c. Rome, Cav. Pozzo's Collection, and in many more elsewhere.
Landscapes -	Rome - 1965	——	Rome; Paris, &c.
History - -	Paris - - 1655	38	Paris, the Chartreuse and Hotel in the Iſle Notre Dame, &c.
Battles - -			
5 History, Miniatures	Lyons; Paris - 1647	51	Lyons; Paris, &c.
History - -	Ancona; Rome - 1713	88	Rome; many Churches and Palaces, &c.
History - -	Naples - - - 1705	76	
History - -	Paris - - - 1690	71	Verſailles.
History - -	Poli; Rome - 1713	90	Rome, &c.
10 History - -	Rome - - - 1689	55	Rome, St. Agnes, Pal. Monte Cavallo, St. Ambrogio, &c. Florence, Pal. Pitti.

LIST OF PAINTERS

MENTIONED IN THE FOREGOING TABLE, ARRANGED IN

ALPHABETICAL ORDER.

A

	Page.	No.
AGRESTI, Livio	362	23
Albani, Francesco	364	7
Albert Durer. See D.		
Alberti, Cherubino	364	15
Albertinelli, Mariotto	354	7
Allori, Angelo, Il Bronzino	360	19
Allori, Alessandro	360	20
Andrea del Sarto. See S.		
Angeli, Filippo d'	364	18
Angelo Michael, il Caravaggio	362	28
——— Buonanati	364	11
Antonella da Messina	352	14
Aristotile, Bastiano	358	10
Arpino, Cavalier'. See Pini		
Affelyn, John	368	7

B

Baccio	354	8
Badalocchio, Sisto	364	9
Bagnacavallo, Il,	352	29
Barbalonga, Antonino	370	1
Barbieri, Francesco	368	21
Barocci, Frederico	362	26
Bassano, Il,	362	11
——— Francesco		12
——— Leandro		13
——— Giambattista		14
——— Girolamo		15
Battaglie Michelangelo delle	372	4
Beccafumi, Domenico	358	6
Bellini, Giacomo	352	19
——— Gentle		20
——— Giovanni		21
Bernazzano da Milano	356	17
Berrettini, Pietro	368	21
Bezzi, Giov. Francesco	358	13
Bigio, Francia	356	7
Bol, John	360	29
Bologna, Il,	356	14
Bolognese, Nicolo	356	15
Bonvincino, Alessandro	360	14
Bordone, Paris	360	12
Brandi, Cav. Giacinto	372	9
Briemberg Barth.	368	6
Brill Paul	364	19
——— Matthew		20
Bruges, John of	358	23
Brugle, John	368	2
——— Peter	358	27
Buffalmacco, Buonamico	352	4
Buonacorvi, Pierino	356	4
Buonarsti Mich. Angelo	354	11

C

Cagliari, Paolo	362	6
——— Carlo		7
——— Benedetto		8
——— Gabrielle		9
Calabrese, Il Cav.	370	21
Calvart, Dionigi	358	22
Camaceo, Adrea	370	2
Campidoglio, Michelangelo del,	370	19
Cantarini, Simone	370	4
Caracci, Ludovico	364	1
——— Agostino		2
——— Annibale		3
——— Antonio		4
Caravaggio, Il. See Amerigi		
Caravaggio, Polidoro da,	356	22
Carlo Maratti	372	6
Carpi, Girolamo da,	358	12
Castagno, Andrea del	352	16
Castiglione, Giov. Benedetto	368	18
Cavallini, Pietro	352	6
Cavedone, Giacomo	368	15
Cento, Guercino da. See Barbieri		
Cesi, Bartolomeo	358	21
Cignani, Cav. Carlo	370	5
Cigoli, Il	364	13
Cimabue, Giovanni,	352	1
Claude Lorraine	370	24
Clovio, Dom. Giulio	360	18
Cock, Matthius	360	4
Colonna, Angelo Michale	368	17
Coreggio, Antonio da,	354	6
Cortona, Pietro da. See Berrettini		
Cosimo, Pietro de	354	9

	Page.	No.
Cousin, Jean	360	27
Cousin, Lewis	368	10
Coxis, Michael	360	28
Craes, Gaspar	368	5
Credi, Lorenzo di	354	17

D

Danielo, Pelegrinoda san	356	19
Da Ponte, Giacomo	362	11
Da Vinci, Lionardo. See L.		
Daw Gerard	368	12
Degl' Impiccati. See Castagno		
De Vos, Martin	362	19
Domenichino, Il	364	4
Donducci, Giov. Andrea	370	7
Doſſo, Il	356	16
Du Ghet, Gaspar	372	2
Durer, Albert	358	24

F.

Fabriano, Gentile del	352	17
Facini, Pietro	370	6
Faënza, Marco da	360	23
Farinato, Paolo	362	21
Fattore Il,	356	1
Ferri, Ciro	372	10
Feti, Domenico	364	14
Fiesole, Fra. Giov. Angelico da	352	13
Fioraventi, Fenamola	370	22
Fiori, Mario de	370	18
Floris, François	360	6
Fontana, Prospero	356	11
——— Lavinia		12
Fradel Piombo. See Sebastiano		
Franceschi, Paul	362	18
Frano-Flore. See Floris		
Francia Francesco	352	28
Francuzzi, Innocenzo	354	1

G

Garbieri, Lorenzo	370	14
Garbo, Raphaelino del	354	10
Garofalo, Benvenuto	358	11
Gelee Claude. See Claude Lorraine		
Geminiano, Vincenzo da San	354	16
Gentileschi, Orazio	364	17
Genga, Girolamo	358	8
Gessi Francesco	370	13
Ghirlandaio, Domenico	352	22
Giordano, Luca	372	7
Giorgione, Giorgio	354	5
Giottino, Tomaso	352	9
Giotto	352	3
Giovanni da Udina	356	5
Girolamo Romanino	360	15
Girolamo da Sermonetta	360	24
Girolamo di Titiano	360	11
Girolamo da Trevigi	360	21
Giulio Romano	356	2
Gobbo, Pietro Paolo	364	21
Guercino da Cento	368	21
Guido Reni	364	5

H

Hans Holben	360	1
Heemskirke, Martin	360	5
Hoefnaghel, George	360	32
Holben John. See Hans Holben		

I & J

Jacob, Lucas	358	26
Il Begnacavallo. See B. and so of other names with Il prefixed		
Imola da. See Fancuzzi		
Impiccati Degl'. See Castagno		
John of Bruges	358	23

L

Lanfranco, Cav. Giov.	364	6
Le Brun, Charles	372	8
Le Clerc, Jean	366	13
Legres, F. Dan	368	4
Le Sueur Eustache	372	3
Licinio da Pordenone	356	20
Ligorio, Pirro	360	17
Lionardo da Vinci	354	4
Lippi, Fra. Filippo	352	15
—— Filippo	352	25
Little John. See Asselyn		
Lorenzetti, Ambrogio	352	5
Lorraine Claude. See C.		
Lotto, Lorenzo	358	4
Luca Giordano	372	7
Luca d'Ollanda	358	26

M

Maltese Il,	370	23
Manfredi, Bartolomeo	366	3
Maratti, Carlo	372	6
Marco, da Sienna	362	24
Martino, Giov. da Udina	356	18
Masaccio	352	12
Massari, Lucio	364	8

I N D E X.

	Page.	No.
Massolino	352	11
Masteletta, Il	370	7
Matsys, Quintin	358	25
Maturino, Il	356	23
Mauro, Il	354	2
Mazza, Damiano	360	10
Mazzuolo, Francesco	358	1
Meccarino	358	6
Memmi, Simon	352	7
Messer Nicolo. See Bolognese		
Messina Antonella da. See A.		
Metelli, Agostino	368	16
Mezzuoli, Girolamo	358	2
Michael Angelo Buonaroti	354	11
Michelangelo delle Battaglie	372	4
Miervelt Michael John	362	5
Milano, Bernazzano da. See B.		
Modena, Peligrino di. See P.		
Mola, Pietro Francesco	368	13
—— Giov. Battista	368	14
Mompre, John	366	7
Monsignori, Francesco	358	5
Montagna, Il	368	20
Montegna Andrea	352	24
More, Anthony	360	31
Moretto, Il	360	14
Moses the Little	368	3
Murano, Nadalino de. See N.		
Mutiano, Il	360	16

N

Nadalino di Murano	360	9
Naldino, Battista	360	25
Napolitano, Il	364	18
Nicolo del Pomerancio	360	26
Nicolo, Messer. See Bolognese		
Noefs, Peter	366	15
Nosadella, Il	358	13

O

Orgagna, Andrea	352	8
Otho Vænius	366	12

P

Paduano, Il	364	12
Palma Giacomo	358	3
Parmegianino, Il	358	1
Passerotti, Bartolomeo & tre figli	358	15
Passignano, Cavaliere	364	16
Paul Veronese	362	5
Peligrino di Modena	356	3
Penni, Giovanni Francesco	356	1
Perin del Vago	356	4
Perugino Pietro	352	26
Peruzzi, Balthazar	354	18
Pietro da Cortona	368	22
Pini, Guiseppe	364	11
Pinturichio, Bernardino	352	27
Piombo, Fradel. See Sebastiano		
Platten Matthew	368	20
Polembourg, Cornelius	368	1
Polidoro da Caravagio	356	22
Pomerancio, Nicolo del. See N.		
Ponte, Giacomo da	362	11
Pontormo, Giacomo	358	7
Porbus, Peter	360	30
Pordenone, Licinio da. See L.		
Poussin, Nicholas ——— Gasper	372	1 2
Primatticcio	356	14
Procaccini, Ercolo	358	14
Camillo	360	33
Guilio Cesare	362	1
Puligo, Domenico	354	14

Q

Quintin Matsys. See M.

R

Raffaëlle Sanzio d'Urbino	354	12
Ramenghi, Bartolomeo	352	29
Regillo, Giovanni Antonio	356	20
Rembrandt	366	21
Reni, Guido. See G.		
Ribera, Giuseppe	366	6
Ricciarelli. Daniel	358	18
Robusti, Giacomo	362	16
Rocca, Giacomo	362	25
Romanelli, G. Francesco	370	15
Romanino, Girolamo	360	15
Rombouts, Theodore	366	17
Rosa, Salvator. See S.		
Rosselli, Cosmo	352	21
Rothenamer, John	362	20
Rubens, S. Peter Paul	366	19

S

Sabattini, Lorenzetto	356	10
Sacchi, Andrea	370	3
Salvator Rosa	370	20
Salviati Francesco	358	17
Sammachini, Orazio	356	9

San

INDEX.

	Page.	No.
San Danielo, See D.		
San Geminiano, Vincenzo da	354	16
Sanzio, Raffaelle, See R.		
Saracino, Cario	366	4
Sarto, Andrea del	356	6
Saveri, Roland	366	2
Schiavone, Andrea	360	13
Schorel, John	360	3
Sebastiano	356	8
Segres, Gerard	366	18
Sementi Giacomo	360	21
	370	12
Sermonetta, Girolamo da, See G.		
Sienna, Marco da, See M.		
Signorelli, Luca	354	3
Sirani, Giov. Andrea	370	10
——— Elisabetta		11
Snyders, Francis	368	8
Sodoma, Il	358	9
Spada, Leonello	370	9
Spagnuoletto, Lo	366	6
Sprangher, Bartholemew	362	4
Steinwick, Henry	366	16
Stella, Jaques	372	5
Strada, John	362	3

T

Taffi, Andrea	352	2
Tassi, Agoſtino	366	9
Tempesta, Antonio	366	11
Testa, Pietro	368	19
Tiarini, Alessandro	370	8
Tibaldi, Pelegrino	356	13
Timoteo Urbino	354	15
Tintoretto, Il	362	16
——— Marietta	362	18
Titiano Vecelli	354	13
——— Girolamo di	360	11
Trevigi, Girolamo da	356	21
Turbido, Francesco	354	2

U

Uccella, Paolo	352	10
Udina, Giovanni da, See G.		
Urbino, Raffaelle Sanzio d', See R.		
——— Timoteo, See T.		

V

Vago, Perin del	356	4
Valentino, Il	366	5
Vandensyde, Roger	360	2
Vandyck, Sir Anthony	366	20
Vanni, Il Cavaliero Francesco	362	27
Van-Veen, Octavius	366	12
Van Winghen, Jude Indocus	362	2
Vasari, Giorgio	358	17
Vauvremans, Philip	368	11
Vecelli, Titiano	354	13
——— Francesco	360	7
——— Orazio		8
——— Marco	362	22
Vecchio, Il	358	3
Veest, Ert	368	9
Velasquez, Diego	370	16
Velvet Brugle	368	2
Venusto, Marcello	360	22
Verocchio, Andrea	352	23
Veronese Paul	362	6
——— Alessandro	370	17
Verzelli, Giov. Antonio da	358	9
Vincenzo da San Geminiano	354	16
Vinci, Lionardo da, See L.		
Viola, Il	366	1
Volterra, Daniel da	358	18
Vos, Martin de	362	19
Vouët, Simon	366	14
Vroom, See Wroon		

W

Wroon, Henry Cornelius	366	8

Z

Zaccolino, Fra. Matteo	366	10
Zampieri, Domenico	364	4
Zelotti, Battista	362	10
Zucchero, Taddeo	358	19
——— Frederico		20

INDEX.

A

ACADEMY, the advantages of, i. 7, 8.
Academy Royal, Observations on its foundation, i. 5.
. . . . . peculiar advantages of, i. 8.
Accident, how far favourable to Painters, i. 263; ii. 196.—To Architects, i. 263.
Action, the principal requisite in a subject for History-painting, ii. 217.—See ii. 230.
Affectation, a hateful quality, i. 73; 173; ii. 237.
. . . . . the contrast to Simplicity, i. 174.
Agamemnon,—See *Timanthes*.
Albert Durer,—See *D*.
Allegorical Painting, defence of, i. 143. Some by Reubens, condemned, ii. 7.
. . . . . not adapted to Christian Churches, ii. 41.
Amsterdam, Pictures at, ii. 75--85—The Stadthouse, ii. 75—Wharf-Office, ii. 76—Surgeon's-Hall, *ibid*—Mr. Hope's Cabinet, ii. 77--81—Mr. Gart's, ii. 81.
Anachronisms in Church-pictures, how far excusable, ii. 47.
Analogy of the several Arts; utility to be derived from, i. 269.
Angelo Michael.—See *M*.
Antique, the Model to be copied, ii. 166.
Antwerp, Pictures at, ii. 22--63.
Apollo, Statue of, criticism on, i. 206, 207.
. . . . . Drapery of, remarks on, i. 213.
Apostles, Statues of, in St. John Lateran's Church, defects of, i. 213.
Architecture, hints as to the principles of, i. 285, *& seq*.
Artist, the qualifications of, ii. 197; 201.—See *Study*; *Imitation*, &c.
Arts, one cannot be engrafted on another, i. 283.
. . . . what is the object and intention of them all, i. 289.

B

BACK GROUND, in Pictures, rules as to, ii. 186; 249--251.
Bacon, an observation of his on Painting, disputed, i. 41.
Bad Pictures, in what respect useful, i. 181: ii. 92; 256.
Baroccio, his defect in colouring, ii. 266.
Bassano, his excellencies, i. 145.—See ii. 290.
Basso Relievo, improvement of the Moderns in, i. 215.
Beauty, ideal; what, and the notion of it how to be pursued and acquired, i. 40: ii. 150, &c; 215; 223; 267; 303, &c.
. . . . . the foundation of, i. 40, 41: 357.
. . . . . its varieties, i. 42.
. . . . . of form alone, one great excellence in Sculpture, i. 204: ii. 223.—See *Nature*.

Bellino, Titian's first Master, Anecdotes of, ii. 288.
Belleri, his fanciful Idea of a Painter, ii. 301, &c.
Bernini, a fault of his *Statue of David* in point of expression, i. 58.
..... his general faults, i. 211.
Bishop's Ancient Statues; an error in, corrected, i. 327.
Black, its effect in Painting, ii. 181.
Bologna, peculiarly worthy the attention of travelling Painters, i. 27.—See *Schools of Painting*.
..... John de.—See *Rape of the Sabines*.
Boucher, Anecdote of, i. 265.
Bourdon, Sebast. his *Return of the Ark* praised, i. 306.
Brengel, (Old) his merits and defects, ii. 112.
Bruges, Pictures at, ii. 1--4.
Brussells, Pictures at, ii. 9--17.

C

CANDLE-LIGHT; See *Colouring*.
Caracci, Annibal; his exactness in copying from Models, i. 14.
..... one of his best Pictures, ii. 97.
..... his character, ii. 204; 292.
..... Augustino, and Antonio; Anecdotes of, ii. 292.
..... Lodovico; the excellence of his stile, in what pieces exemplified, i. 27.
..... how he employed the ornamental stile, i. 81.
..... his mode of colouring, ii. 251.
..... Anecdotes of, ii. 292.
Carelessness, discouraged, i. 50.
Carlo Dolci, a tolerable picture of his, ii. 98.
Carlo Maratti, his opinion as to Drapery, i. 60.
..... his stile of painting, artificial, i. 88.
..... his want of capacity, i. 114.
..... his defect in colouring, i. 182.
Character, locality of, fault of introducing, i. 68.
..... perfect, unfriendly to Painting and Poetry, ii. 17.
Chorus in a Tragedy, Dryden's observations on, ii. 331.
Chromatic part of Painting; See *Colouring*.
Churches, arguments in favour of ornamenting them with Paintings and Sculpture, ii. 64, &c.
Cignani, Carlo, his *Ascension of the Virgin*, condemned, ii. 96.
Cologne, Pictures at, ii. 110; 113.
Colouring, art of, not to be attained solely by copying, i. 23.
..... the third part of Painting, ii. 173.
..... rules with respect to, i. 59; ii. 174, &c.—As to the reflection of Colours, ii. 181—Their union, *ibid*—Breaking, *ibid*—The interposition of Air, 183—The relation of distances, *ibid*—Of bodies distanced, *ibid*. Contiguous and separated, 184—Opposite colours not to be joined, *ibid*—Diversity of Tints and Colours, *ibid*—Practical Rules, 185—Vivacity of colours, 186—See *Light*.
..... cautions as to excellence in, i. 67: ii. 266—See *Style, Splendour of; Rubens*.
..... essentially requisite in flower-painting, i. 71.
..... advantage of candle-light to, i. 298.—See ii. 8.
..... of old pictures, how to be considered, i. 23.
..... of the Venetian School, faults of, i. 64: excellencies of, ii. 161, 2.
..... of Le Brun, and Carlo Maratti, defects of, i. 182.
..... of a single figure, ii. 237.
..... number of colours to be used, ii. 243.
..... harmony of; the various modes of producing, in the Roman, Bolognian, and Venetian style, ii. 251--254.
..... of modern Painters, defects of, ii. 255.
..... compared to expression in Poetry, ii. 335.

Com-

Composition; what, ii. 220.—See *Invention*; *Genius*; *Whole*.
Connoisseurs mock, ridicule on, i. 350.—See ii. 258.
Contrast, to be managed skilfully, i. 177: ii. 161; 164.
Copying, the use and abuse of, i. 22, 23.
. . . . . practice of, how to be regulated and made the means of instruction, i. 24--27; 293; 342.—See *Raffaelle: Imitation*.
. . . . . Liberty of, allowed in the Dusseldorp gallery, ii. 89.
Correctness, the essential beauty of Sculpture, i. 205.
. . . . . of design, the natural foundation of Grace, i. 206.
Coreggio, contrasted with Rubens, ii. 123.
. . . . . his character, ii. 204; 266; 290.
Coxcis, his *Christ mocked by the Jews*, praised, ii. 13.
Coypell, his Picture of *the Deity*, censured, i. 172.
Crayer Gasp. de, a large picture of his in the Dusseldorp gallery, condemned, ii. 91.
Criticism, false, instances of; See *Connoisseurs*; *Bacon*; *Dupiles*; *Felibien*; *Fielding*; *Plato*; *Pliny*.
. . . . . true; ground of, i. 270: ii. 258.
Cuyp, a good Picture of his at Mr Hope's, Amsterdam, ii. 78.

D

Danoot, Mr. his Cabinet of Paintings at Brussels, ii. 13.
Defects in great Painters, to be pardoned; not imitated, or admired, i. 111.
Deity, personification of, ii. 267.—See *Coypell*.
. . . . . by Michael Angelo, praised, i. 329: by Reubens, ii. 41.
Dense bodies, how to be painted, as distinct from pellucid; as in air or water; ii. 178.
Design, in Painting; a matter of judgment, in which facility is apt to produce incorrectness, i. 251.
. . . . . assisted by sketches, i. 252—See *Sketches*: and Copies, i. 253.—See *Copying*.
. . . . . the Second part of Painting, ii. 157.
De Vos, Simon, an excellent portrait-painter, ii. 40.
Dexterity in Painting, what, i. 225.
. . . . . its value and effect, i. 234: ii. 44; 120; 192; 257.
Diligence, requisite to perfection in painting, i. 10--12; 28; 32; 248, 249; 344: ii. 196.
. . . . . but under certain restrictions, i. 12; 237.
. . . . . false; instances of, i. 237; 247: ii. 191.—See *Genius*.
Discobolus, Statue of, compared with the Apollo, i. 207.
Discourses, Sir Joshua Reynolds's; reason and origin of, i. 317.
Disposition, or Œconomy of the whole, in painting, ii. 155.
Domenichino, his *Susanna*, in the Dusseldorp gallery, ii. 96.
. . . . . Anecdotes of, ii. 293.
Dow Gerard, pictures by, ii. 80; 82.
. . . . . his *Mountebank*, in the Dusseldorp gallery, condemned, ii. 94.
Drapery, art of disposing in painting, i. 60: ii. 80; 101; 122; 167--169; 238.
. . . . . in Sculpture; remarks on, i. 211, &c.
Drawings, See *Sketches*.
Dress, unfriendly to true taste, in the Painter or Sculptor, i. 141; 217. how to be remedied, ii. 250.
. . . . . of Taste in, i. 153: its effect on painting, i. 155.
Dumb Persons, how far action is to be learnt from them, ii. 160; 230

Dupiles, instance of his false criticism, i. 171.
Durer, Albert; cause of his defects, i. 48: ii. 294.
Dusseldorp gallery, pictures in, ii. 89--110.
Dutch School, See *Schools of Painting*.

E

Eckhout, an imitator of Rembrandt, ii. 82.
Engravings, observations on their differing from the paintings they copy, in light and shade, ii. 48; 51-53.
Enthusiasm, danger of, i. 25; 37: good effect of, i. 299.
Euripides, a saying of his, i. 94.
Examples, See *Copying; Imitation*.
Excellencies inferior, when necessary, i. 70.
. . . . . superior, the great object of attention, i. 77; 93; 104: in what they consist, i. 80: ii. 190.
. . . . . various, union of, how far practicable, i. 78--81: ii. 259.
. . . . . contrary, absurd to suppose them to exist together, i. 79.
. . . . . choice of, how to be made, i. 80; 104.
. . . . . subordination of, i. 81.
Exhibition of Paintings; merit of the Royal Academy in contriving and promoting, i. 316.
Expression, in Historical Paintings, how to be regulated, i. 58.
. . . . . in Sculpture, in what it consists, and why in general indistinct, i. 207, &c.

F

Facility, in drawing, how to be acquired, i. 28: ii. 193.—See *Dexterity*.
Falconet, his Criticism on the *Agamemnon of Timanthes*, i. 190.
Fame, love of, in Painters, how to be regulated, i. 93.
Feet, rules as to drawing, ii. 163.
Felibien, a false criticism of his, i. 180.
Ferburg, good pictures by, ii. 81.
. . . . . portrait of, ii. 84.
Feti, Domenico, a slight resemblance between his paintings and Coreggio's, ii. 97.
Field of a picture, what, and how to be coloured, ii. 186.—See *Back-ground*.
Fielding, his Compliment to Garrick, censured, i. 282.
Figure, single, how to be painted, ii. 167; 236.
Figures, what number of, necessary in historical pieces, i. 64: ii. 162; 234; 326.
. . . . . disposition of, ii. 160.—See *Principal Figure*.
Finishing, in Painting, how far to be studied or neglected, i. 229, &c. 237, &c.
First thoughts, never to be forgotten, i. 272.
Floris, his *Fall of the Angels*, at St. Michael's Chapel, Antwerp, ii. 22: his *Nativity*, praised, ii. 29.
Flowers, utility of painting, and the best painters of, i. 71: ii. 88.—See *Colouring*.
Formality, to be avoided in painting, ii. 164.
Forman, Helena, (or *Eleanor*) portrait of, by Rubens, ii, 63; 69.
Frank, Francis, his *Christ among the Doctors*, ii. 27.
Fresco, principal works of modern art are painted in, i. 82.
Fresnoy, Charles Alphonse Du, life of, ii. 137, &c.
. . . . . Pictures by, ii. 140, 141.

G

Gainsborough, reasons for praising, i. 294.
. . . . . eulogy on, and anecdotes of, i. 296, &c.
. . . . . the peculiarity of his manner examined, i. 307.
. . . . . cause of the striking resemblance of his portraits, i. 310.

Gart, Mr. his Cabinet at Amsterdam, ii. 81--83.
Genius, not to be relied on, to the exclusion of diligence, i. 30.
..... the child of Imitation in Painting, i. 101.
..... what it is generally considered to be, i. 101.
..... what it is; exemplified by the progress of art, i. 102; 129.—See *Taste.*
..... assisted by Knowledge, i. 107.
..... by judicious imitation, compared to Corinthian brass, i. 115.
..... a just notion of, how necessary, i. 123.
..... of a Painter, what, and how to be considered, i. 222.
..... to be directed to the expression of any subject, *as a whole* in its general effect, i. 222, &c. 234, &c. ii. 117--119; 213.
..... mechanick, instances of, i. 254—See *Dexterity.*
Georgione, a rival of Titian, ii. 288.
Ghent, pictures at, ii. 4--9.
Ghirlandaio, Domenico, Michael Angelo's Master, ii. 285.
Giordano, See *Luca Giordano.*
Guilio, See *Julio.*
Gothick ornaments, See *Ornaments.*
Grace and Majesty in Painting, ii. 170; 238. —See *Correctness.*
Grapes, a bunch of, Titian's rule of light and shade, ii. 180; 248.
Groups, of introducing more than one in a picture, i. 55: ii. 175,6.
..... rules for disposing, ii. 161; 162.
Guido, in what respects he failed, and why, i. 78: ii. 103.
..... anecdotes of, ii. 235,6; 293; 305.
..... his neatness and delicacy of colouring, ii. 253.

H

Hague, pictures at, ii. 67--74.
..... at the House in the wood, all bad, ii. 72.
..... at Greffier Fagel's, ii. 73.
..... at M. Van Hecherens, ii. 74.
Halls Frank, peculiar excellence of his portraits, i. 118.
Hands, rules as to drawing, to correspond with the head, ii. 164.
Hemissen, J. de, many of his pictures attributed to Lionardo de Vinci, ii. 110.
Historical Painting;
..... locality of character, how far a defect in, i. 68: ii. 37; 79; 221.—See *Hogarth.*
..... distinction between that and Portrait painting, i. 70; 92: ii. 2; 60; 81; 237.
..... various styles of; the grand and the ornamental, i. 71.
..... how far they can be united, *ibid.*
..... causes of its decline in England, ii. 64, &c.
..... requisites to be observed in, ii. 219--221.
..... See *Figures; Subjects, choice of.*
Historical Truth; what deviations from, justifiable in Painting, i. 57.
Hogarth, his failure in Historical Painting, and the reason, i. 303.
Holbein, his excellence in portraits, ii. 69; 70; 294.
Honthorst, Ger; his *St. Sebastian*, ii. 5.
Hope, Mr. his Cabinet of Paintings at Amsterdam, ii. 77--81.—See ii. 88.

INDEX.

I

IDLER, No. 76: i. 349—No. 79: i. 353—No. 82: i. 357.
Imagination, how far to be preferred to, or regulated by, reason, i. 272.—See *Genius; Imitation.*
Imitation, the means and not the end of Art, i. 204.
..... the pleasure produced by, how to be accounted for, i. 224, &c. 274: ii. 120; 323.
..... in painting; the subject of improper censure, i. 99.
..... absolutely necessary to a Painter, i. 100; 105: and continually, i. 120.—See *Painting.*
..... avoiding, often the effect of presumption, i. 121: ii. 194.
....., excellence the proper object of, i. 104.
..... within what bounds, and how, to be practised, i. 107, &c.—See *Raffaelle.*
..... not to be confined to the works of one Master, i. 111; 293.
..... in what case to be considered as plagiarism, i. 115.
..... of finished Artists, in inferior branches of Painting, useful, i. 117.
Imitators, servile, names of, i. 113: liberal, i. 113, &c.
Industry, See *Diligence.*
Inspiration, falsely attributed to the Science of Painting, i. 36; 98.
Intellectual pleasure, necessary to happiness in a state of society, i. 196.—See *Painting.*
Invention, what, i. 20; 53: ii. 220; 324.
..... how to be acquired, i. 104; 106.
..... method, necessary to, i. 261.
..... the first part of painting, ii. 154; 324.
Jordaens, his excellency in painting horses, ii. 48; 73—his *Crucifixion*, condemned, ii. 58.
Jordaens, his *Merry-making*, in the Dusseldorp gallery, praised, ii. 90
..... his character as a Painter, ii. 102.
Jordano, See *Luca Giordano.*
Julio Romano, his peculiar merits, ii. 203; 263.
..... anecdotes of, ii. 287.

K

KOEBERGER, his *Entombing of Christ*, praised, ii. 11.
..... his *Altar of the Archers* at the Cathedral of Antwerp, ii. 22.
..... another picture of, ii. 55.
Know thyself, a precept necessary to Painters, ii. 195.

L

LA FAGE, his genius, mechanick, i. 254.
Lairesse, his *Death of Cleopatra*, ii. 79.
..... defects of his manner, ii. 114.
Landscapes, Painting; practices of various Painters relating to, i. 69.
..... Gainsborough's models of, i. 297.
..... mythological figures in, improper, i. 304.
..... instances of the poetical style in, well executed, i 306.
Lanfranc, anecdotes of, ii. 293.
Language of Painters, what, i. 62.
Laocoon, statue of, why naked, i. 141,2.
..... remarks on, i. 208.
Le Brun, defect of his colouring, i. 182: good portraits by, ii. 113.
Light, masses of; the properest colours for, i. 182,3: ii. 249.
.... in a picture, where to be thrown, ii. 99.
.... not more than one principal one in a picture, ii 179; 244.
.... choice of, in colouring, ii. 184.

Light

Light and shade; conduct of the tints of, ii. 175; 245--247.
.... to be adapted to the situation, a picture is to be placed in, ii. 188,9.
..... breadth of; its excellence, ii. 248.
Love of Art, the first requisite to excellence, i. 299. See *Study of Painting*.
Luca Giordano; excellencies and defects of, i. 254: ii. 96.
..... his and his father's portraits, ii. 98.

M

MANNER PECULIAR, a defect in Painters, i. 110.
Maratti Carlo, See *C.*
Massaccio; excellencies and anecdotes of, i. 257.
Matsis Quintin, See *Q.*
Mechanical excellence, in what respects of importance, i. 69; 325: ii. 86, &c. See *Dexterity*.
Mechlin, pictures at, ii. 17.
Metastasio, anecdote of, i. 251.
Method, not always friendly to Study, i. 246.
Metsu, one of his best pictures, ii. 83.
Michael Angelo, his grand stile in painting, i. 84.
..... comparison between him and Raffaelle, i. 85—Their respect for each other, i. 345.
..... cause of his superior excellence, i. 324; 354: ii. 202; 263,4.
..... effects, on various Schools of Painting, by adopting the grandeur of his style, i. 327.
..... his caprices; defence of, i. 338.
..... study of his works recommended; and rules for pursuing this study, i. 340.
..... Fresnoy's character of him, ii. 286.
Minutiæ, See *Finishing*.
Mirror, its use to painters, ii. 187.
Models, living; rules as to drawing from, i. 12; 262: ii. 235.
..... rules as to adjusting, i. 262.
Moonlight; Rubens's mode of Painting, i. 186.

N

NATURE, forms of; not to be too closely and servilely copied, i. 35, 36; 136: ii. 43; 152, See *Taste; Beauty*.
..... in what respects certain Arts excell by deviating from it, i. 276—Instanced in Poetry, i. 276—Painting, i. 279; 353—Theatrical performances, i. 281—Gardening, i. 284.
..... imperfections of; how to be remedied by the Painter, i. 39: ii. 165; 235; 302.
..... habits of; to be distinguished from those of fashion; not only in dress, i. 43, 44;—but manners, i. 45, See ii. 159.
..... never to be lost sight of, i. 263: ii. 159; 165; 205; 267, See *Rules*.
Night, See *Colouring*.

O

OPERA, Italian; defended, i. 277.
Orange, Prince of; his *Picture Gallery* at the Hague, ii. 68--72.
Orion, Mr. his Cabinet of Paintings at Brussels, ii. 16.
Ornaments; form the peculiar characteristicks of taste and style, in all arts, i. 151.
..... requisite in painting, in a moderate degree, i. 176: ii. 169; 238; 326.
..... Gothick; to be avoided, ii. 171.
Ornamental Style, See *Style*.
Ottovenius, Rubens's Master, anecdotes of, ii. 2.
Outline; should be firm and determined, i. 50. —flowing, ii. 158, See ii. 226.

P

PAINTERS, must be the most useful writers on their own Art, i. 318.
. . . . . ancient; their diligence in the Art, i. 11.
. . . . . their advantages, from the simplicity of manners in their time, i. 45.
. . . . . their peculiar excellencies, ii. 112; 115.
. . . . . their probable excellencies and defects, ii. 241--244.
. . . . . Chronological List of, ii. 352, &c.
Painting, Art of; should be employed to reach the mind, i. 47—and hence derives its value, i. 53; 197: ii. 265—what intellectual qualities of the mind affected by, i. 166.
. . . . . its various departments, and their merits, i. 48, &c.
. . . . . is intrinsically imitative, i. 99. —See *Imitation*.—in what sense it is not an imitation of Nature, i. 274: ii. 264--266.
. . . . . false opinions relating to, i. 273.
. . . . . causes of its decline, i. 343.
. . . . . Invention; the first part of Painting, ii. 154—Deſign, the second, ii. 157—Colouring, the third, ii. 173. See *Poetry*.
Parmegiano, or Parmegianino, his first work and his last compared, i. 323.
. . . . . anecdotes of, ii. 291.
Paſſions, rules as to expreſſing, ii. 170; 239--241.
. . . . . mixed; undescribable in painting, i. 79.
Pasticcio, what; and its uses, i. 261.
Paul Veronese, See *V.*
Pellegrino Tibaldi, founder of the Bolognese School; his merits, i. 326.
Perrault, the Architect, defended, i. 288.
Perspective; how to be regulated in painting, ii. 159; 227,8.
Perspective; in Sculpture, See *Sculpture*.
Peters, Mr. of Antwerp, his Cabinet of Paintings, ii. 61.
Philopœmen, anecdote of, i. 30.
Philosophy, aſſistant to Taste, i. 160.
Philostratus, his rules for painting, ii. 308.
Picture-cleaners, instances of their spoiling pictures, ii. 6; 8; 11; 23; 41; 56; 72; 106.
Pieta, what painting so called, ii. 29, &c.
Pietro Genoese, a bad painter, ii. 103.
Pietro Perugino, Raffaelle's Master, ii. 286.
Place of a picture, See *Light and Shade*.
Plato, his opinion of Painting censured, i. 273.
Pliny, instance of his false criticism, i. 80.
Poetry, its advantages over painting, i. 166.
. . . . . how its excellence consists in a deviation from Nature, i. 276.
. . . . . comparison between that and painting, ii. 147, &c. 212; 265; 310, &c. at length.
Politeness; general principle of the signs of, i. 151.
Polydore, anecdotes of, ii. 288.
Pope's Homer, a remark of Dr. Johnson on, i. 328.
Portrait Painting.
. . . . . reſemblance, the chief excellence in, ii. 188. See *Gainsborough*.
. . . . . historical, observations on, i. 92. See ii. 75; 98. See *Historical Painting*.
Pott Henry, pictures by, ii. 70.
. . . . . anecdotes of, ii. 70. *n.*
Pouſſin, N. his opinion as to colouring, i. 67—his defect in, i. 182.
. . . . . his correct ſtile of painting, i. 90—change of his ſtile, i. 91.
. . . . . his love of the antique, i. 90.
. . . . . his favourite ſubjects; and manner of treating them, i. 91.
. . . . . defects in certain pictures of his, arising from false reasoning, i. 138; 168, See *Rembrandt*.

Poussin, perhaps sometimes guilty of affectation, i. 173.
Practice, how to precede, or be combined with Theory, ii. 152; 215.
Prejudice, how to be indulged or counteracted, i. 156: ii. 260.
Pride, an enemy to good Painting, ii. 194.
Principal light and figure, rule as to disposing, i. 179, &c.
. . . . . figure, in particular; ii. 160; 231.
. . . . . the colouring of, ii. 187; 255.
Principal circumstance in a picture, to extend not only to figure, but to colour, drapery, &c. ii. 244.
Properties of objects; what they are as relates to Painting, i. 225.
Proportions of the human figure relative to Painting and Sculpture, ii. 224.
Prudence, rules of, relative to a Painter, ii. 190; 195; 216.

Q

Quellinus, Erasmus, a painting by, ii. 40.
Quintin Matsis, his famous painting in the Chapel of *the Circumcision* at Antwerp, ii. 29.

R

Raffaelle, his improvements, in consequence of studying the works of Michael Angelo, i. 7.
. . . . . his *Dispute of the Sacrament*; an instance of his exactness in following his model, i. 13.
. . . . . his style in Painting, i. 83: ii. 95.—See *Michael Angelo*.
. . . . . his method of imitating others, i. 112; 255; 258; 260.
. . . . . his excellence in drawing, and defect in painting, i. 226.
. . . . . compared with Titian, i. 228.
Raffaelle, to what excellence he owes his reputation, i. 231: ii. 202; 263.
. . . . . his noble self-confidence, i. 250.
. . . . . his *Holy Family*, in the Dusseldorp gallery, ii. 95.
. . . . . anecdotes of, ii. 286.
Rape of the Sabines; John de Bologna's, anecdote of, i. 210.
. . . . . Rubens's, ii. 63.
Relief, in painting; its excellencies and defects, i. 184, See ii. 180.
Rembrandt, his faults, contrasted with those of Poussin, i. 168.—of Vanderwerf, ii. 101.
. . . . . a defect in his picture of *Achilles*, i. 187.
. . . . . his *Susanna*, at the Hague, ii. 68; other pictures, ii. 69.
. . . . . his pictures at Surgeon's Hall, Amsterdam, ii. 76, 77.
. . . . . may be considered as belonging either to the Dutch or Flemish School, ii. 87.
. . . . . character of his style, ii. 101.
Repose, in painting, what; i. 168.
. . . . . its advantages, i. 169: ii. 163; 234.
Rigaud, defects of his portraits, i. 172.
Rockox, portraits of, by Rubens and Vandyk, ii. 54, 55.
Romano, See *Julio Romano*.
Rombouts, a good picture by; at Ghent, ii. 8.
Roose, N. a Painter of no great merit, ii. 8.
Rubens, uniformity of his style of Painting, i. 89—defects of it, *ibid.* & 90: ii. 30.
. . . . . his excellence in painting Animals, ii. 33; 108.
. . . . . in colouring, See ii. 118; 123; and the criticisms on all his paintings, hereafter particularized.
. . . . . facility of invention and execution; his peculiar characteristick, ii. 257; 294,5.
. . . . . his method of painting large pictures, ii. 14; 18; 219.

Rubens, his particular excellence in large pictures, ii. 30; 39; 7.
..... his style of painting in the Luxemburgh, on what principles laudable, i. 142. See *Style*; *Splendour of*.
..... his pictures at Brussels; at the Unshod Carmelites, ii. 9, 10—at the Capuchins, ii. 11—at Mr. Orion's, ii. 16—at Mechlin; his *Last Supper*, ii. 17, &c.—at the Church of St. John, ii. 20—Augustins', ii. 21.—at Antwerp; Cathedral—Chapel of the Arquebuse Company; his *Descent of the Cross*, ii. 22--25—and pictures connected therewith, ii. 26, 27—at the Schoolmaster's Chapel, ii. 28—at the Altar of the Gardeners, ii. 30—the Great Altar, ii. 31—the Church of St. Walburge, ; *Elevation of the Cross*, ii. 31--35—the Unshod Carmelites, ii. 37, 38—the Great Carmelites, ii. 39—St. Michael's Church, ii. 39, 40—The Jacobins, ii. 41—St. Augustin; *The Altar of the Choir*, ii. 43; 232—Recollets; *The Celebrated Crucifixion*, ii. 49--53; and other pictures, ii. 53, &c.—Capuchins, ii. 55—Annunciation Nuns; *St. Justus*, ii. 57—St. James's Church, ii. 59—in M. Peters's Cabinet, ii. 67—Mr. Dash's; *Seleucus and Stratonice*, ii. 62—other Cabinets, ii. 62, &c.—at the Hague; ii. 69, 70—in the Dusseldorp Gallery, ii. 104--110—his *Fallen Angels*, particularly excellent, ii. 106—at Cologne, ii. 110—at Aix La Chapelle, ii. 113—at Louvain, ii. 115.
..... his *Christ's charge to Peter*, i. 310.
..... his *St. Bavon*, praised, ii. 4—*St. Rock*, ii. 8.
..... sketches and pictures by him, at Mr. Danoots at Brussels, ii. 13.
..... censurable pictures by, ii. 3, 4; 7; 9; 53; 55, 56; 60, 61, 62; 110; 113; 115.
..... his Chair, at the Academy of Painting, Antwerp, ii. 60.
..... his *Portrait* by himself, ii. 14; 59; 108.
Rubens, his general character; excellencies, and defects, ii. 115--124; 294.
Rules of Art, implicit obedience to; necessary in Young Students, i. 9.
..... requisite even to works of Genius, i. 103.
..... not to be too servilely followed, i. 177: ii. 152; 193; 257.
..... the reason of them to be considered, i. 187: ii. 153; 262; 269.
..... formed on the works of those who have studied Nature most successfully; and therefore teach the art of *seeing* Nature, ii. 267, &c.
Rysdale, excellence of his landscapes, ii. 88.

S

SALVATOR ROSA, his characteristick style, i. 88.
..... his *Jacob's Dream*, praised, i. 306.
Schools of Painting, how to be classed; Roman; Florentine; Bolognese; French; Venetian; Flemish; Dutch, i. 61—their various principles, ii. 268.
..... Venetian; excellencies and defects of, i. 61; 64: ii. 246; 251,2.
..... subjects of, i. 64.
..... Dutch; peculiar merits of, ii. 85, &c. 245; 251—Painters of; their names, ii. 86.
..... Dutch and Flemish; excellencies and defects of, i. 68; 301—how to be distinguished, ii. 87.
..... English; difficulties in the way of establishing, i. 294.
..... modern Roman; its degeneracy, i. 295; 356.
..... Bolognese; foundation of, i. 326.
Schutz, his *Martyrdom of St. George*, ii. 28.
Sculpture; wherein, and in what manner, its principles and those of painting agree or differ; what is within its power of performing; and what ought to be its great purpose, i. 201, &c. See ii. 177.

Sculpture; an art of more simplicity and uniformity than Painting, i. 202; 218.
. . . . . has only one style, i. 202.
. . . . . the character of; to afford the delight resulting from the contemplation of perfect beauty, i. 203, 204.
. . . . . ineffectual attempts to improve, i. 210—in drapery, i. 211—in making different plans in the same bas-relievo, i. 214—in perspective, i. 216.
. . . . . Dress of, i. 217.
. . . . . causes of its decline in England, ii. 66.
Segers, his *Adoration of the Magi*, ii. 1, 2—*Marriage of the Virgin*, ii. 38—other pictures, ii. 57.
Self-confidence, necessary to an Artist, i. 249: ii. 119.
Simplicity in Painting; what, and its effect, i. 170, &c.
. . . . . in the Ancients, arose from penury, i. 175, See *Style, the Grand.*
Sketches, to be painted in colours, rather than drawn with the crayon, i. 29: ii. 218.
. . . . . their beauty poetical, i. 189.
. . . . . reason of the effect of, i. 231.
. . . . . their utility, ii. 197; 218, See *Design.*
Snyders; observation on the nature of his paintings, ii. 72.
Stein, Jean, his excellence; and in what to be imitated, i. 119: ii. 87, See ii. 83; 84.
Study of Painting; hints for the course of, i. 18--22: ii. 191, &c. 256; 261.
. . . . purpose of, to form the mind, i. 238.
. . . . method of, remarks on, i. 244, &c. ii. 201; 256.
. . . . variety, diligence and a passion for the Art, requisite to, i. 246; 299.
Studio, anecdote of, a painter so nicknamed, i. 232.
Style, in Painting; what, and how to be acquired, i. 27.
. . . . the Grand; in what it consists, i. 38, &c.—the chief requisites of, and means of attaining, i. 39--46—principles of, i. 82--87: ii. 45, 46; 232, 233; 264: (See *Michael Angelo.*)—effect of, i. 338.
Style, splendour of, how far excellent or faulty, i. 62: ii. 12; 59; 97.
. . . ornamental, how and by whom disseminated, i. 66—how far worthy attention, i. 81; 176, See *Ornaments.*
. . . . composite, i. 71—adopted by Coreggio and Parmegiano, i. 73.
. . . . perfect, what, i. 74.
. . . . distinction of, founded on general nature and particular customs, i. 74.
. . . . original or characteristic, i. 87, See *Salvator Rosa.*
. . . . uniformity of, i. 89, See *Rubens.*
. . . . modes of acquiring, i. 93, See *Historical Painting.*
Styles, various; how far incompatible with each other, i. 63; 71.
Subjects, choice of; how to be regulated, i. 54: ii. 154; 190; 217.
. . . . . in what cases to be treated distinctly, i. 54—or minutely, i. 55—faithfully, ii. 155.
. . . . . subordinate parts of; the art used in, must not appear, i. 56.
Summary of the general doctrines in the several Discourses of Sir Joshua Reynolds, to the Academy, i. 320.
Symmetry, utility of, i. 43, See *Grace; Correctness.*

T

Taste; reading, and conversation with learned men, necessary to the formation of, i. 128.
. . . . . false opinions, relative to, refuted, i. 129, &c.
. . . . . distinction between that and Genius, i. 132.
. . . . . capable of a real standard, i. 159.
. . . . . true and false; definition and progress of, i. 133, &c.
. . . . . true; founded on enlarged and general ideas of Nature, i. 136—acquired by experience and a diligent study of Nature, i. 148; 263; 339.

Taste; how to be exercised; in appreciating the value of different styles of painting; according to their real importance, and the perfection of the several Artists, i. 143, &c.
..... relative to the expreſſion of the paſſions in Painting, i. 146, &c.
See *Genius*; *Ornament*; *Style*; *Dreſs*.
Teniers, Old, ii. 15.
..... Young, anecdote of, ii. 14.
..... his excellencies, ii. 87; 253.
Timanthes, the propriety of his hiding the face of *Agamemnon*, examined, i. 188.
Tintoret, Vasari's opinion of, i. 66.
..... his excellencies and defects, i. 145: ii. 290.
..... pictures by, in the Dusseldorp gallery, ii. 97.
Titian, an exception to the Venetian School, i. 66.
..... character of his portraits, i. 171; See ii. 102.
..... his excellence of colouring, i. 183; 227; 229; 233: ii. 204; 254.—in his *Bacchus and Ariadne*, i. 183.—in his portraits, i. 183.
..... his defect in drawing, i. 227.
..... compared with Raffaelle, i. 228.
..... withRubens, ii.44--46; 232,3.
..... his *St. Sebastian*, excellencies and defects of, i. 228.
..... his excellence in *Landscapes*, i. 233.
..... his rule for light and shade, ii. 180; 248.
..... anecdotes of, ii. 269.
Torso, of M. Angelo, its excellence, i. 204.

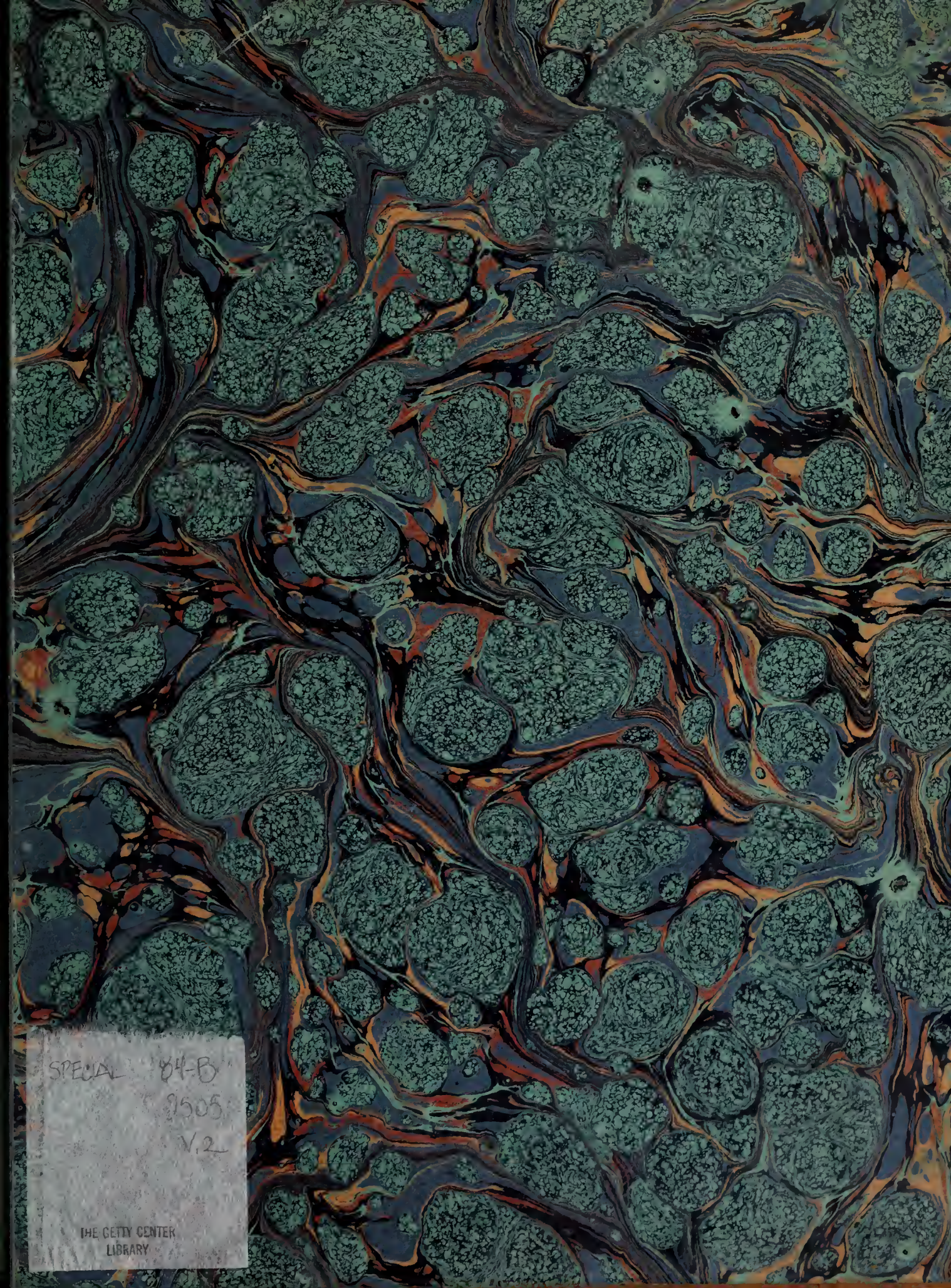
V

VANBRUGH, defended as a poetical Architect, i. 286--288.
Van de Hende, his patience in finiſhing, ii. 83.
Vander Helst, excellent pictures of portraits by, ii. 75, 76.
Vander Heyden, character of his paintings, ii. 79.
Vandervelde, his *View of the Port of Amsterdam*, ii. 76—other pictures, ii. 79; 82—his excellency in colouring, ii. 253.
Vanderwerf, his excellencies and defects, ii. 99--101; 114.
Vandyck, the best Portrait Painter, i. 118.
..... a pupil of Rubens, ii. 295—and his successful Imitator, ii. 92, 93.
..... his various manners of painting, ii. 93.
..... pictures by; at the Prince de Ligne's at Brussels, ii. 15--his *Crucifixion*, at Mechlin, praised, ii. 19—and other pictures, ii. 20—his *Crucifixion*, at the Jacobines, Antwerp, ii. 35—his *Christ bearing the Cross*, at the Jacobins, ii. 42—his *St. Augustin in ecstacy*, ii. 47—Recollets; a *Pieta*, ii. 54—Beguinage Church; a *Pieta*, ii. 57—*Judas*, ii. 63—*Assumption of the Virgin*, in Mr. Hope's Cabinet at Amsterdam, ii. 81—his Pictures in the Dusseldorp Gallery, ii. 90, 91—a bad one, ii. 91—his *Take up thy bed and walk!* ii. 92—a *Pieta*, ii. 92, 93, 94—a good portrait, ii. 110.
Van-Eyck, Jean, *not* the first painter in oil, ii. 3.
Van-Heemsen, his *Last Judgment*, ii. 59.
Van-Orley, Bernard, pictures by, ii. 12, 13; 22.
Variety, necessary to study, in a certain degree, i. 245.
..... in figures in Historical Painting, ii. 159.
..... of attitude, ii. 161.
Veronese, Paul; reason of a peculiar defect of his, i. 62.
..... his excellencies and defects, i. 145: ii. 290.
..... his picture of *The Marriage at Cana*, prais'd, i. 180: ii. 253.
..... a *bon mot* of his, on the subject of light and shadow, i. 185.

Viola, G. anecdotes of, ii. 294.
Virtue, necessary to the perfection of Taste, i. 150: ii. 314.
..... how far the effect of Taste, i. 198.
Unity, in Painting; in what cases a fault, i. 168.
.... of the limbs and drapery with the head of a figure, ii. 160; 170; 229.
Voltaire, false taste shewn in a statue of him, i. 158.
Vos, See *De Vos*.

W

Watteau, his excellency in colouring, ii. 252.
Wax-work, why less agreeable than painting, i. 224.
Weeninx, his merit in painting dead game, ii. 82; 88; 92; 111—his defects in portrait-painting, ii. 112.
White, its effect in painting, ii. 181.
Whole, what is meant by, i. 232. See *Genius*; *Rubens*; and ii. 117; 193; 234.
Wilson, defects in his Landscapes, i. 304.
Wouvermans, merit of his paintings, ii. 68.
..... one of his best pictures at Mr. Hope's, Amsterdam, ii. 79.


SPECIAL 84-B
9505
V.2
THE GETTY CENTER
LIBRARY